



The Reliquary

&

Illustrated Archæologist.

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Conjurers.

PART I.

FINIS HUIUS MAGIÆ NON EST UT SIMPLICITER RES FIAT, SED SIMILITUDINEM
RERUM OCULIS PROPONAT. *Boissardus: De Divinatione et Magicis Præstigiis.*

THE wonderful of one age becomes the commonplace of the next. Never were more wonderful feats accomplished than are performed at the present time, but so complete has become, with the majority of men, the reaction against the admission of the miraculous, that the effort is made to account for all miracles, to explain, *e.g.*, telepathy and psychic phenomena. If no explanation which is satisfactory is forthcoming, our attitude is none the less sceptical as to there being any element of magic involved. We regard the matter not as one for which there is no explanation, but merely as one not yet explained. Up to about the end of the sixteenth century, the wonderful was by preference regarded as magical—as the work of supernatural powers, good or bad, but mostly bad. A puzzling phenomenon, the explanation of which was not obvious, was generally regarded as due to the invocation of powers above the natural.

Many of the feats ascribed to demoniacal or divine aid are such as we know to be similar to the tricks included in the conjurer's repertory. The performers who knew the *modus operandi* endeavoured to keep the secrets of their marvels, as modern conjurers are in some cases able to do, though with greater difficulty, and those who could explain had every reason not to do so. It answered their purpose, as a rule, to preserve a monopoly and, in many cases, to retain the reputation of possessing supernatural power, even when their tricks depended merely on some special apparatus, some more or less simple sleight of hand, or some mere trick of confederacy.

The Egyptian, Roman, and Greek priests kept in their hands the knowledge of physics and mechanics, and devoted their skill to the construction of ingenious automata which impressed the uninitiated with a feeling of awe and mystery. Probably a small percentage of people now understand the working of a penny-in-the-slot machine¹, but it inspires no awe. Everyone knows that, although he does not understand its working, it could easily be explained to him if he had time to listen to the explanation. In point of fact, so satisfied is the modern man that explanation is possible, that in many cases he shows a certain callousness. This fact the chemist knows all about, that the physicist, that the engineer; it is in safe hands, and life is too short to understand it even in a rudimentary way. We understand things by proxy.

But just as now there are devotees of occultism and those who hold by planetary influence, so, in times when natural phenomena whose explanation was not known were generally ascribed to supernatural agency, there were men in advance of their time who fought against popular superstition, and admitted the naturalness of apparent wonders, and helped to destroy the belief in magic in part or in whole.

Origen, in his *Tractatus sup. Matth.*, says: "Magic art does not seem to me to be a term for anything still existing, but even if it is, it does not stand for evil work nor for anything which we should hold in contempt."²

The idea that the tricks of conjurers may be admitted as deceptions, although we may not know the means by which they

¹ An automatic machine used by Egyptians for selling lustral water is described by Heron, who lived about 100 B.C. (see Albert A. Hopkins' *Magic*, 1901, pp. 217-9).

² *Ars magica non mihi videtur alicujus rei subsistentis vocabulum; sed et sit non est operis mihi nec quod haberi possit contemptui.*

are performed, is expressed by Sextus Empiricus who lived in the second century. He says in his chapter *De Sophismatibus*, "For just as we do not allow that the things which conjurers do are real, but know that they deceive us, although we are ignorant how they deceive us, so we do not trust false arguments which only have a show of being sound, although we cannot exactly say where the catch is."¹

Again, Roger Bacon, in his epistle *De secretis operibus artis et naturæ et de nullitate magiæ*, says: "Whatever is beyond the ordinary course of nature or art is either superhuman or a pretence and full of fraud, for there are men who create illusions by the rapidity of the movements of their hands, or by the assumption of various voices, or by ingenious apparatus, or by performing in the dark, or by means of confederacy show to men many wonderful things which do not exist. Anyone who investigates the matter will find the world full of such things, for jugglers perform many deceptive feats by the dexterity of their hands."² Bacon, without denying the existence of superhuman intervention, recognised that many phenomena which are commonly ascribed to it were merely the working of natural laws or the work of clever conjurers. There were many things, he knew, which were held as miraculous by the majority, not only of laymen but even of clerics, which could be explained by natural philosophy.³

In describing how Peter de Maharncuria, the only man of whom he knew anything praiseworthy in experimental research, gathered his knowledge from various sources, he tells us that he enquired, among other things, into the illusions of conjurers, so that he might know all which was worth knowing,⁴ and that,

¹ Quemadmodum enim ne ea quidem quæ a præstigiatoribus fiunt, vera esse assentimur, sed scimus eos fallere etiamsi non cognoscamus quomodo fallant, ita nec orationibus falsis quidem sed quæ tamen verisimiles esse videntur fidem habemus, etiamsi non cognoscamus quomodo captiosæ sunt.

² Quidquid autem est præter operationem naturæ vel artis, aut non est humanum, aut est fictum et fraudibus occupatum. Nam sunt qui motu veloci membrorum apparentia fingentes aut vocum diversitate aut instrumentorum subtilitate, aut tenebris aut consensu, multa mortalibus proponunt miranda, quæ non habent existentiae veritatem. His mundus plenus est, sicut manifestum est inquirenti. Nam joculatores multa manuum velocitate mentiuntur.—*Rerum Britannicarum mediæ ævi Scriptores*.—Fr. Rogeri Bacon, 1859. Appendix I. to the volume containing the *Opus tertium*, p. 523.

³ Nam quod philosophiæ potestas valeat magnifica peragere quæ vulgus non solum laicorum sed etiam clericorum duceret pro miraculis, sequentia declarabant.—*Opus majus*. Ed. John Henry Bridges, 1897, vol. i., p. 29.

⁴ *Opus tertium*.—*Rerum Britannicarum mediæ ævi Scriptores*.—Fr. Rogeri Bacon, 1859. *Opus tertium*, cap. xiii., p. 47.

as far as possible, he might be able to reject whatever was false and to be attributed to magic.¹

Mathematicians, he says, sometimes are fraudulent in their circles, in their empty signs and foolish incantations which have no real value, and with the credulous they ascribe to the stars things in respect of which they have no power. Bacon does not deny the existence of magic, but he endeavours to expose the false ascription to it of natural phenomena, and he asserts that tricks of legerdemain or confederacy were ascribed to the influence of the heavens, whereas they were entirely independent of it. It is the function of science to determine what can be done by natural means and what not, to discover all pretence in making invocations and incantations; the madness of magicians is to be exposed by experimental science just as sophistry is to be exposed by logic.

Joh. Chr. Frommann, in his *Tractatus de Fascinatione novus et singularis*, 1675, says, quoting Cardanus, "that conjurers so completely dazzle the eyes of beholders, that those who are without philosophy regard them as magicians."² Giovanni Battista Porta, in his *Natural Magic*, 1658, has a chapter entitled "To discover Frauds whereby Imposters working by Natural means pretend that they do them by Conjunction." Again, in a book published 1735-42, entitled *Schau-Platz vieler ungereimten Meynungen und Erzehlungen*, by F. G. Wilhelm Wegener, under the pseudonym Tharsander, it is asserted that there were in the roll of magicians many conjurers and jugglers who professed to perform their tricks by the aid of a spirit, and were, in consequence, held as practisers of the black art. This opinion is backed by reference to Francis Hutchinson's *Historical Essay concerning Witchcraft*, 1718, and Becker's *Die bezauberte Welt*.

On the other hand, some men, according to Bodin, included among their tricks some one trick which was a feat of legerdemain, so that it might appear that all the other tricks were only exhibitions of dexterity when, in reality, they were magical, just as Satan provokes men to laughter that he may lead them on to wickedness, and Del Rio believed that natural magic was not harmful so long as it did not lead men to believe that it was the work of demons.

¹ Et similiter omnium jocularum illusiones et ingena; ut nihil quod scirei debeat lateat ipsum, et quatenus omnia falsa et magica sciat reprobare.

² Tam apte autem isti oculos videntium praestringunt ut qui expertes Philosophiae sunt, pro magis eosdem habeant.

Conjurers, then, were, in some cases, led to seek the reputation of performing by magical arts. Del Rio says that the Devil's art disguises itself as either natural art or skill; conjurers desired to be regarded with awe, even at the expense of being thought in league with evil powers, and at the risk of their own safety. The idea that all wonderful things may have some explanation which would reveal the *modus operandi* without reference to the superhuman is, for the most part, modern. Writers who knew that many tricks were merely feats of legerdemain, or performed with special apparatus, or accomplished by means of confederacy, yet retained the belief that many other wonders were the work of the Devil. Frommann says¹: "But if conjurers (cauculatores) without the art of magic can perform feats which almost exceed belief by their great agility, by the help of little cups, little balls, string, and similar things, and deceive the eyes of beholders, how much more can the Devil, who is master of a thousand arts [*Tausendkünstler*—in round numbers to indicate his consummate knowledge and countless ways of deceiving], dazzle the eyes—who is not only agile and swift, but also invisible himself, who holds the power of moving himself and of moving other things, has many allies, can command the elements, can draw and repel huge bodies, bring together things which are apart and disperse those which are together; can hide the seen, arrange various objects . . . and is skilful in many other ways of deceiving." Ludovicus Vives, too, did not wonder that demons could perform wonders, since conjurers could make such shows that they would be counted by some as miracles if they were done by other persons. "Indeed," he goes on to say, "there are some who believe that all these wonders are done by the Devil's aid." From this view he dissents, and says that their art is so practised that with their swift movements they elude the observer's eye. As instances he enumerates some of their feats, such as eating bread and bringing flour from the mouth, drinking wine and bringing it out from the forehead or the throat, swallowing swords, etc.

Reginald Scot, in his *Discoverie of Witchcraft*, 1584, set out with the purpose of revealing the mysteries of so-called witchcraft. "Now, therefore," he says, "my meaning is in words as plaine as I can, to rip up certeine proper tricks of that art; whereof some are pleasant and delectable, other some dreadfull and desperate,

¹ *Tractatus de Fascinatione novus et singularis*, 1675, p. 771.

and all but meere delusions, or counterfet actions, as you shall soone see by due observation of everie knacke by me heereafter deciphered." He adds that he could "show so much that Bodin, Spinaeus, and Vairus would swear he was a witch."

The publication of Reginald Scot's book marks a great advance in the abandonment of the attribution to magic or supernatural aid of feats which appear wonderful. Scot himself does not disbelieve in supernatural power or the devil's, but he shows the way in which a number of conjurer's tricks were performed. He is not antagonistic to the performance of conjuring tricks, which, exhibited in the proper spirit, are "neither impious nor altogether unlawfull if they are done for mirth and recreation, and not to the hurt of our neighbour." In another chapter Scot says that "the doings of conjurers are not only tolerable but greatly commendable, so that they abuse not the name of God, nor make the people attribute unto them His power; but alwayes acknowledge wherein the art consisted, so as thereby the other unlawful and impious arts may be by them the rather detected and bewraied." His sympathy with conjurers is shown by his regret that it fell to his lot to reveal their secrets, and so make it more difficult for them to earn a living.

Even in the eighteenth century the existence of "unlawful and detestable means" was thought to be common, for Richard Neve, in his *Merry Companion*, 1716, states that too many employed such means in his day. "The end of legerdemain is," he says, "either good or bad, according as it is us'd; good and lawful when it is used at Festivals and Merry Meetings, only to procure innocent mirth, especially if it be used without desire of being esteemed above what we are, bad and altogether unlawful when 'tis us'd on purpose to cozen and deceive, or for vain glory, to be esteemed above what is meet and honest."

It is not surprising to find in books on Magic records of feats which have a more or less striking resemblance to the work of the conjurer, and to find the miracles which we know now, and he knew then, to be clever deceptions solemnly accounted for by reference to devils. From books on Magic, then, some materials may be found relating to the various conjuring tricks known in the past. Other sources are incidental references in books not primarily dealing with any matters cognate with conjuring, similes, vocabularies, and representations. Lastly, from the sixteenth

century onwards, are books dealing either in part or in whole with what is specifically conjuring or legerdemain. The most important of these books, printed before the end of the seventeenth century, are Reginald Scot's *Discoverie of Witchcraft*, 1584, *Hocus Pocus Junior*, 1635, and Thomas Ady's *A Candle in the Dark*, 1656. In the following pages an attempt is made to present from contemporary sources evidences of the prevalence of conjuring tricks, some of them not very different from those offered for the amusement of spectators at fairs or music halls in the present day.

The quick movement of balls or pebbles from under cups is one of the commonest tricks. Such a trick, it has been thought, is represented in Rosellini's, and in the reproduction of the same subject in Wilkinson's *Manners of the Ancient Egyptians*, 1878, vol. ii., p. 70. Tricks with cups and balls were practised by the Greeks, and were doubtless included in the recreations accompanying their feasts. References are found in Suidas to conjuring tricks—apparently to tricks with cups and balls, for in explaining the word *ψηφολογοι*, he likens them to conjurers who deceive the eyes by their quickness in changing the places of pebbles.

Again, Stephanus, in quoting Budæus, explains the word as the equivalent of circulator, so called, he says, because of his quickness in moving pebbles. A slightly more detailed description is given by Pollux, who, under the word *ψηφοπαίκτης*, refers to hiding pebbles and making them appear in various places, not by some simple trick, but with deep cunning. Again, Stephanus and Casaubon quote Sextus Empiricus, as follows—"The *ψηφοπαίκτης* cheat the eyes of the beholders by the swiftness of their hands." Casaubon further quotes St. Gregory Nazianzen in the same sense, adding the note of the scholiast, "like conjurers, who deceiving the beholders and cheating their eyes by the nimbleness of their hands, and by the quickness of the bendings of their fingers."

An account is given by Athenæus in his *Deipnosophistæ* of a conjurer with cups and balls whom he saw in the theatre, as follows:—

"One thing I remember, and I gape with astonishment at it now, and am almost struck dumb. A certain man stepped into the midst, and placed on a three-legged table three small cups, under which he concealed some little white round pebbles such as are found on the banks of rivers; these he placed one by one

under the cups, and then, I don't know how, made them appear under another cup and showed them in his mouth. Then, when he had swallowed them, he brought one from the nose, another from the ear, and another from the head of those standing near him; last, he made them disappear from before the eyes of all. That man is a most mysterious performer, and could beat Eurybates¹ of Œchalia, of whom we have heard." Athenæus also makes mention of three other conjurers, viz., Scymnus of Tarentum, Philistides of Syracuse, and Heraclius of Mitylene.

In a passage of Seneca² tricks of oratory are likened to the performances of conjurers. "Moreover," he says, "if a man is asked whether he has horns he is not so foolish as to feel his forehead, and again, he is not so silly or dull of wit as not to know when you are trying to talk him over by a clever trick; so such things are innocent deceptions like the cups and balls of conjurers, in which the very trickery is pleasing. If I get to know how a trick is done I lose my interest in it. It is just the same with tricks of speech, which cannot be called by a better name than sophisms: they are harmless to those who do not know them, and they are without interest to those who do."

A representation of conjuring is given in Licetus, *De lucernis antiquorum*.³ There are shown a performing dog climbing a ladder, an ape, a cup and two rings, from which the inference might be made that the trick of interlocking and releasing rings, a common feat of conjurers at the present day, was practised by the Romans, or they may have only referred to a jumping trick of the dog. Licetus takes the former view.⁴ In Daremberg and Saglio's *Dictionnaire* it is suggested, as also by Licetus, that the object at the bottom of the illustration represents the *acetabulum* of the conjurer. A lamp with the same subject may be seen in the British Museum, in the Greek and Roman Life Room, Case J (Games), No. 277 (see fig. 1), which is represented in H. B. Walters' *History of Pottery*, 1905.

In a *Verzeichniss der Antikensammlung der Universität* (Würzburg), by L. Urlichs, published in 1865, is the following

¹ Suidas quotes Dioteme as saying that Sollus and Eurybates were the most dangerous of the cercropes who took up positions in the crossways of the towns of Boeotia.

² Epistle 45, to Lucilius.

³ Patavii, 1662, p. 887.

⁴ He says: "Inter caput canis in apice scalæ ludionisq. circulatoris collum, annuli duo maior et minor inserti, quorum usus est ad præstigiū ludicra."

description of a Roman lamp, which is evidently of the same type as that in the British Museum:—"A juggler (*præstigiator*), clad with the *exomis*, squats on the ground and looks round at an ape placing its left arm on his right arm which he rests on a little round vessel. On the ground to his left is a cup, a sponge, and



Fig. 1. Lamp in Greek and Roman Life Room, British Museum.

two little vessels. On one side is an upright ladder, which a dog is mounting; on its head are two interlocked rings." It may be noted, in passing, that the ape, as accompanying a conjurer, is again found in some representations of Luna under the seven planets.

In the Middle Ages conjuring formed one of the accomplishments of the lower kinds of minstrels and jugglers, and cup and ball tricks are referred to in an old fabliau, where two minstrels relate what they are able to perform. The second of the two minstrels has included in his repertory some feats of conjuring, among which is included a cup and ball trick. "Well know I," says one of the two—"Well know I the cork ball, and to make the beetle come alive and dancing on the table; and so I know many a fair table game the result of dexterity and magic—I know how to play with the cudgels, and so I know how to play with the cutlasses, and with the cord and the rope."¹



Fig. 2.—German Block-Book, 1475, British Museum. *Planetenbuch*, Luna.

Again, that tricks with cups and balls were practised is evidenced by other representations which have come down to us.

¹ Bien sai joer de l'escambot
Et fair venir l'escarbot
Vif et saillant dessus la table
Et si sai meint beau geu de table
Et d'entregiet et d'artumaire
Bien sai un enchantement faire . . .
Ge sai jouer des baasteax
Et si sai jouer des costeax
Et de la corde et de la fronde
Le Grand d'Aussy.—*Fabliaux ou Contes du xiii^e et du xiiii^e siècle*,
1779, vol. i., p. 310.

The translation above is from Ritson's *Romance and Minstrelsy*.

In fig. 2 is shown a conjurer at a table. One of the bystanders appears to be venturing his opinion as to which of the cups the ball is under, and the practitioner holds the fingers of his left hand delicately on the cup as if to show there is no deception, and that



Fig. 3.—Florentine Engraving ascribed to Baccio Baldini. *The Seven Planets, Luna.*

it is a fair game. The illustration is taken from a *Planetenbuch*, a block-book of 1475, in the British Museum. Representations which have a family likeness to this are shown in Theodor Harnes'

Fahrende Leute in der deutschen Vergangenheit. That opposite page 28 of the book quoted is a representation from a block-book dated 1470, in the Cabinet of Engravings in the Berlin Museum,

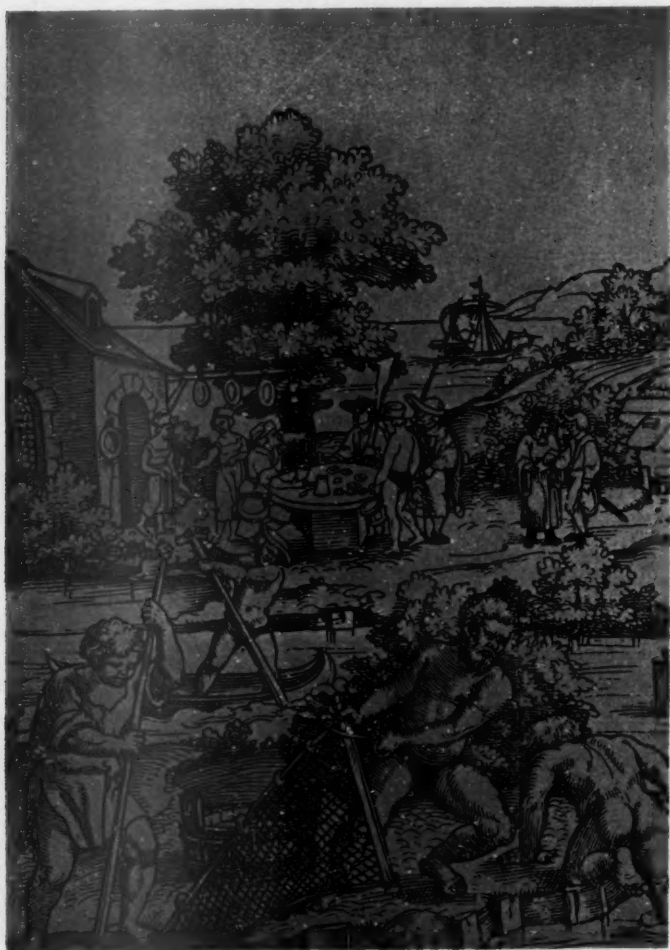


Fig. 4.—Hans Sebald Beham. *The Seven Planets, Luna.*

and represents the "Wirkung der Planeten." Another, opposite page 36, is a representation from a pen-and-ink drawing in the Housebook of Prince Waldburg-Wolfegg, and dates from the

fifteenth century. In this example the conjurer's table is outside a show, from which projects a sign bearing representations of feats of tumbling and balancing. The conjurer may be supposed to be taking one of the pebbles from the mouth of a bystander after the manner described centuries earlier by Athenæus (see page 94). Other examples are given at the end of this article in the list of representations of Luna as one of the Seven Planets. From the fact that this subject is included in a type of representation, we might assume, even in the absence of other evidence, that conjuring with cups and balls and thimble-rigging was an established practice (figs. 3 and 4). One of the



Fig. 5.—Petrarch. *Von der Artyney Bayder Gluck.* 1532.

poems of Walther von der Vogelweide (thirteenth century) describes a conjurer performing a trick, not with cups and balls, but a trick of a similar kind, viz., making objects appear mysteriously from a hat. Here we are given the very talk of the conjurer: "So many men," runs the poem, "one sees are like jugglers, adroit and practised in trickery and deception. Thus one says, Look! What is under this hat? Now take it up—there is a hawk with defiant spirit. Take it up again, and you will see a proud peacock. Once more take it up, and you will have a monster of the sea!" A hat trick is also referred to in Lercheimer von Steinfeld's *Christlich bedenken und erinnerung von Zauberey*, printed in 1585.

A cup and ball trick is shown in a woodcut by Hans Burgkmair, from an edition in German of Petrarch's *De remedius utriusque fortunæ*, published in Augsburg in 1532, though the plates used date from about 1520 (see fig. 5). A company is seated round a table, the performer being at the head. Here we may suppose he is taking a ball or pebble from the mouth or nose of one of those present in the way recorded by Athenæus, and described by Reginald Scot in later times. The snake on the table may be taken to indicate that the performer, in some cases, combined with his tricks of legerdemain the charming of snakes¹ as the Hindu and Cingalese conjurers do at the present day.

A cup and ball trick is shown in a book entitled *Hocus Pocus Junior*, published in 1635, with some indication of the way in which a ball lies concealed between two cups, one of which fits into the other. A similar representation is given in a German book of pastimes entitled *Das Zeithurtzende Lust und Spiel Hauss*.

Reginald Scot says, in his *Discoverie of Witchcraft*, "The True art (therefore) of juggling consisteth in legierdemaine, to wit, the nimble conveyance of the hand, which is especially performed three waies. The first and principall consisteth in hiding and canveing of balles" (Chapter xxii.), and in the next chapter he sums up the manner of legerdemain with the ball by saying—"Concerning the ball, the plaies and devises thereof are infinite, in so much as if you can by use handle them well, you may shewe therewith a hundreth feats; but whether you seeme to throw the ball into your left hand, or into your mouth, or into a pot, or up into the aier, and it is to be kept still in your hand." He further describes ways of hiding balls in the palm and between the fingers, and under candlesticks, bottles, saltcellars, and saltcellar covers.

In various editions in the British Museum of *Hocus Pocus Junior* cup tricks are explained at some length. The description taken from the second edition is quoted as an appendix to these articles.

Casaubon, in a note on Athenæus, says that he found in Plutarch mention of men who pretended to swallow swords, and he refers to an allusion to the conjurer's art, in the saying of a Greek poet,

¹ With regard to "handling snakes," Reginald Scot, in *The Discoverie of Witchcraft*, says, "Marie with a woollen rag they pull out their teeth beforehand, as some men saie; but as truth is, they wearie them, and that is of certainte. And surelie this is a kind of witchcraft which I term private confederacie."

that a man ate catapults and swords; and Gregorius Palmas, Archbishop of Thessalonica, writes that conjurers were accustomed to swallow small stones and knives. Apuleius, again, in his *Metamorphoseon*, says that he saw at Athens before the *Stoa pæcile*, or Painted Colonnade, a juggler on horseback devour a sharp two-edged sword. Sword-swallowing is referred to by Ludovicus Vives in his *Comment. on Augustin de C.D. lib. 10, cap. 16*, who says of conjurers (*circulatores*) that, "to the great fear and horror of spectators, they swallow swords and vomit forth a power of needles, girdles, and coins"; and Lercheimer, in his *Christlich bedenken und erinnerung von Zauberey*, says that jugglers walk on a sharp sword with bare feet, or swallow it.

The trick of swallowing a dagger or sword may be performed either by using an instrument the short blade of which recedes in the handle,¹ or, after patient practice, by actually forcing a long sword down the throat. Such accounts as the foregoing are not, therefore, to be discredited as impossible. In modern times it has become possible to swallow four swords at a time by the use of a sheath inserted in the throat. In like manner walking on swords, referred to in the passage quoted above, may be accomplished by a process of hardening the feet, a form of trick in existence in modern times being the mounting of a ladder of which the rungs are sharp swords. These sword tricks are explained in detail in a book on Magic,² by Albert A. Hopkins.

Many tricks of swallowing have been invented by conjurers. A very incredible one is that related of Zeito in the fourteenth century, who, in contest with another conjurer, is said to have swallowed him, boots excepted; the swallowed man, however, shortly afterwards re-appeared. A Jew, Zedekiah by name, who lived in the ninth century, did what was even more wonderful, viz., swallowed a horse soldier and a chariot laden with grain!

Other tricks appearing to be full of danger were performed with knives. Wier, in *De Præstigiis*, 1566, says that every day jugglers might be seen piercing their cheeks and arms with daggers and bodkins without drawing blood. Strutt quotes, in his *Sports and Pastimes*, from a morality written by Thomas Ingeland, entitled

¹ In a romance of about the end of the fifth century this device was apparently made use of.—*Lipsius: Elect. I. 28, T. ii.*

² New York, 1901.

"The Disobedient Child," a servant's description of his master's wedding :—

"What juggling was there upon the boardes !
 What thrusting of knyves through many a nose !
 What bearynge of formes—what holdings of swordes !
 What puttynge of botkynes through legge and hose !"

Scot gives tricks of this kind, as "to thrust a bodkin into your head without hurt," "to thrust a bodkin through your toong, and a knife through your arme; a pittifull sight, without hurt or danger," "to cut half your nose asunder, and to heal it again presently without any salve."

In one such trick a juggler, who had not taken any proper precautions, killed himself in very deed at a tavern in Cheapside, and died in St. Paul's Churchyard. Some instruments for knife tricks are represented by Scot, and are reproduced from the 1584 edition of his *Discoverie of Witchcraft*, in fig. 6. The

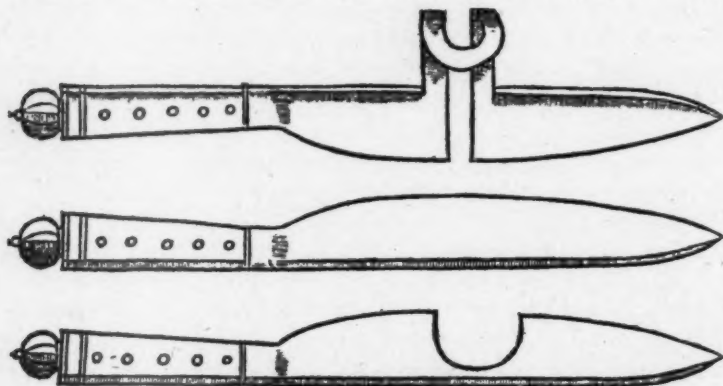


Fig. 6.—"To thrust a knife through your arme, and to cut halfe your nose asunder, &c." Reginald Scot : *The Discoverie of Witchcraft* 1584.

original contains a marginal note calling attention to the difference between the knife for "shew" and the "knives of devise."

The trick calculated to produce the greatest sense of danger to the spectators is that of decapitation. It is possibly some juggler's trick which Joannes Trithemius relates from previous writers. He says that a certain Jew, Zedekiah, a doctor by profession, appeared to men to cut off heads, hands, and feet openly, place them dripping with blood in a basin, and immediately restore them to their proper places, leaving the men none the worse for it. Another story about the same Jew is told by Francisci

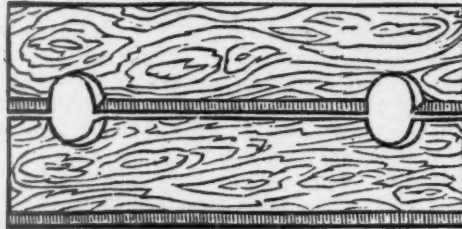
in his *Neu-polirter Geschicht-Kunst und Sitten-Spiegel*, 1670. He says that there was in the time of Louis the Gentle a Jew, named Zedekiah, who used to cast a man, limb by limb, into the air, and then put the parts together again. Such a thing, he adds, was only a bewitching of the eyes, but that even such bewitching could have been caused without the Devil's help no intelligent person could readily be induced to admit, though he admits that conjurers and men acquainted with the secrets of nature do things which are taken for the work of the Black Art, whereas they are only natural phenomena.

Tharsander, in his *Schauplatz*, 1737, quotes *Hindorf. Theatr. Histor.*, in relating that, in the year 1272, a conjurer came to Creutznach from the Netherlands, who removed the head from a boy, and, leaving the body for half an hour on the ground, put it on again. The same writer says that certain Turkish magicians could cut children in two, and put them together again.

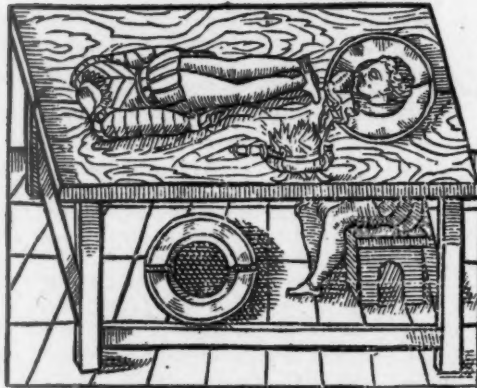
Camerarius relates a story which he had heard of a man going to a fish market pretending that he wanted to buy fish. When he had made his choice, then he began to pretend that he had left his purse at home, and to say that he would send money for the fish immediately. The little woman who had the fish for sale would not agree to this, because she was afraid he would deceive her. "But," said the juggler, "I will leave you my head in pledge," and, putting down his head, he went off with his trunk only. The terrified woman begged that he would take the fish if only he would put his head on again.

Lercheimer says that sometimes one man cuts off the head of another and puts it on again, and then the blood-thirsty spirit wishes for nothing better than that, once the head is completely severed, it may not be replaced. He goes on to say: "I remember a terrible story which I must relate. I have it on credible authority that in H. there was a nobleman named A. v. Th., who was able to cut off heads and put them on again. The man had made up his mind not to continue his traffic in such deadly practices, but, being in the company of a set of good fellows, he allowed himself to be persuaded to give them some delight for the very last time; but no one, as might be supposed, was ready to lend him his head for this purpose. At last a serving boy was made use of, being assured by the conjurer that he would put his head on again. The conjurer cut off the head, but could not

manage to restore it. Then A. said to the company that there was some one present who was preventing him, and that he wished to warn that person not to do so ; then he tried again, but without success. A second time he warned and threatened him against preventing him. As that did no good, and he could not set the head on again, he made a lily grow on the table, then he lifted up the head and the flower. Immediately one of the company



The forme of ye planks.



The order of the action, as it is to be shewed.

Fig. 7.—"To cut off one's head, and to laie it in a platter, which the jugglers call the decollation of John Baptist." Reginald Scot : *The Discoverie of Witchcraft*, 1584.

fell backward from his seat, and his head was separated from his body. This man was the magician who had prevented him ; after this the conjurer was able to restore the head to the boy. Lercheimer goes on to say that this exemplifies how the magician, who has the weaker spirit in his service, must give way to the one who has the stronger.

The conjurer escaped out of the country until the affair had blown over, and he had received pardon. The great power residing in the miraculously produced lily is shown in the case of certain conjurers who are said to have performed a decapitation trick before Faust at Frankfort; these conjurers cut off one another's heads and replaced them. They made use of an elixir of life which was potent to bring into full bloom a lily-bud placed in it only a few moments. When Faust broke off the flower from the stalk of the lily the charm ceased, and the conjurers were unable to replace the head.* In both these accounts we have two well-known tricks, viz., that of decapitation and that of the miraculous growth of flowers.

Richard Johnson in his voyages describes a feat of decapitation which he saw, in which the victim's head, being severed by drawing a cord tight, fell into a kettle of hot water. The story bears the mark of the relation of a conjurer's performance, inasmuch as when Johnson expressed a wish to see the head, they told him that if they should see it with their bodily eyes they should live no more. That the decapitation trick is best performed at some little distance will appear from Reginald Scot's account, which reveals the mechanism by which it could be produced. It is as follows:—

To cut off one's head, and to laie it in a platter, etc., which the jugglers call the decollation of John Baptist.

"To shew a most notable execution by this art, you must cause a board, a cloth, and a platter to be purposedly made, and in each of them holes fit for a boie's necke. The boarde must be made of two planks, the longer and broader the better; there must be left within halfe a yard of the end of each planke helpe a hole, so as both planks being thrust together there may remaine two holes, like to the holes in a pair of stocks. There must be made likewise a hole in the table-cloth or carpet. A platter must also be set directlie over or upon one of them, having a hole in the middle thereof of the like quantitie, and also a piece cut out of the same so big as his necke, through which his head may be conveyed into the midst of the platter, and then, sitting or kneeling under the board, let the head only remaine upon the board in the same. Then (to make the sight more dreadfull) put a little brimstone into a chaffing dish of coles, setting it before the head of the boie, who must gaspe two or three times so as the smoke enter a little into his nostrils and mouth (which is not wholesome), and the head will appear presentlie starke dead, if the boie set his countenance accordingly; now if a little blood be sprinkled on his face the sight will be the stranger.

"This is commonlie practised with a boie instructed for that purpose, who, being familiar and conversant with the companie, may be knowne as well by his face as by his apparell.

"In the other end of the table, where the like hole is made, another boie of the bigness of the knowne boie must be placed, having upon him his usuall apparell. He must leane or lie upon the board, and must put his head under the board through the said hole, so as his bodie shall seeme to lie on the one end of the board, and his head shall lie in a platter on the other end.

* Frost: *Lives of the Conjurers*.

"There are other things which might be performed in this action the more to astonish the beholders, which, because they offer long descriptions, I omit, as to put about his necke a little dough kneded with bullock's blood, which, being cold, will appear like dead flesh, and being pricked with a sharpe round hollow quill will bleed, and seeme verie strange, &c.

"Manie rules are to be observed herein as to have the table-cloth so long and wide as it may almost touch the ground.

"Not to suffer the companie to staie too long in the place, etc."

Ady, in *A Candle in the Dark*, published in 1656, gives a description of a decapitation trick of a somewhat similar nature. The trick is made to arise out of a previous trick. The boy, who is, of course, a confederate, has refused in "disdainful manner" to drink wine which has been drawn from a post. "No, master, not I," he says. "If that be good wine that is drawn out of a post, I will lose my head." "Yea, sirrah," says his master, "then your head you shall lose. Come, sirrah, you shall go to pot for that word." After performing the trick of cutting off the head, the conjurer smiteth his hand upon his breast, saying—"To speak the very truth in cool blood, the fault did not deserve death, therefore I had best set his head on again." The decapitation trick is described in *Das Zeithurtzende Lust und Spiel Hauss*, and the suggestion is made that if the severed head could be made to speak like that of Albertus Magnus it would not come amiss.¹

ARTHUR WATSON.

(To be continued.)

¹ Speaking heads are said to have been made by Pope Sylvester II., Grossteste, Friar Bungay and P. Kircher. The device was, no doubt, that of a speaking tube.

The Home of the Conqueror.

AMONG English antiquaries there prevails a somewhat surprising amount of ignorance concerning the French village of Lillebonne, and yet that spot is remarkably rich in both Roman and baronial remains. Moreover, it should be of great historic interest from an English point of view, containing, as it does, the ruins of the abode of one who moulded the foundations of our modern customs, laws, and rights.

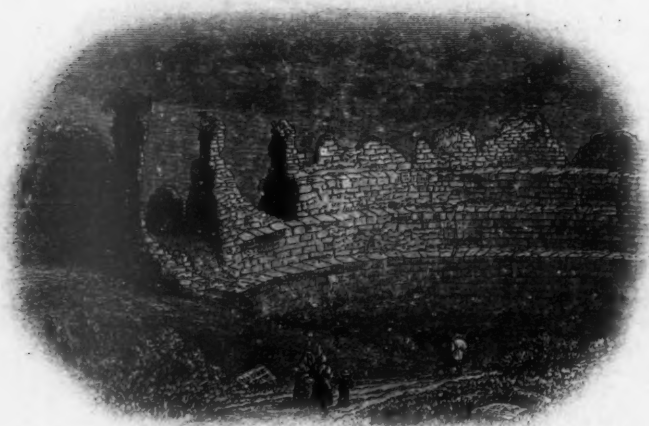
Lillebonne is situated in that part of Europe which, until the time of the Roman sway, was but very little known. In 104 B.C. a skirmish was fought in Belgica between the Romans and the Belgæ, which resulted in the partial overthrow of the former, and, in consequence, the semi-victors were left unmolested until 50 B.C., when Julius Cæsar swooped down and gained for himself the land which lay between the Rhine on the east and the Pyrenees to the west.

Hitherto Lillebonne had been the heart of the Druid area which extended over that portion of Europe, but the sect, however, not without a struggle, finally fell beneath the Roman sway in Gaul and Belgica, where, as Gibbon has observed, "under the specious pretext of abolishing human sacrifice, Tiberius and Claudius suppressed the dangerous power of the Druids, next the priests themselves; their gods and their altars subsisted in peaceful obscurity till the final destruction of paganism."

The exact position of Lillebonne is on the Rouen road at no great distance from Harfleur, about two miles east of the Seine, in one of the prettiest and quaintest parts of France. The village itself, with its cottages, ruined walls, and rugged spire, is extremely picturesque. The ruins of the Norman castle are perhaps the most impressive of the remains, since they represent the former magnificence of the home of William the Conqueror—the home which was the scene of that council of which the direct result was the conquest of England. It would have been difficult for the

Conqueror to have selected a more agreeable site than that of his castle at Lillebonne, for it commanded an exquisite view of the secluded valleys and mighty woods which, even before his day, had been the scene of many a Roman gathering and many a Druid rite.

Lillebonne, however, had flourished and declined ere William's day, and it will perhaps be as well, before describing the Norman ruins and memories, to give a short account of the Roman remains, which speak of a time still more remote than that of the barons' days.



Roman Circus at Lillebonne.

Various statues, vases, and coins have been discovered during excavation at Lillebonne, and have been placed in the museums of both Paris and Rouen ; whilst the several Roman baths which have been unearthed seem to prove beyond doubt that Lillebonne was a somewhat populous district when owning the Roman sway. The most striking of the remains, however, is undoubtedly the ruin of what was, according to various French antiquaries, a Roman circus. The shape of this ruin is roughly semi-circular ; the seats were evidently arranged in three tiers, rising one above the other, the highest tier being some few feet below the crest of the main wall, which now presents a picturesquely rugged appearance.

Until the close of the eighteenth century these ruins were completely obscured from view by trees and bushes, but at about this time the French Government purchased the wood and excavated the earth, and thus exposed to view the old remains.

The chief feature of Lillebonne, however—at least from an English point of view—is assuredly the ruined Norman castle wherein so much took place which helped to form the destiny of England. The following description of the ruins is based on the observations of a writer during the past century. The castle, as viewed from the approach to the town, is surrounded by a broad piece of enclosed land, which in early times was evidently the



Roman Ruins at Lillebonne.

moat, but which is now used as an orchard. At the corner of the castle nearest the onlooker is a small round tower surmounted by a cupola top of slatework ; this, although of considerable antiquity in itself, is, however, newer by several centuries than the tower of which it forms the roof. Next to this is a high stone wall, once forming the side of the ancient living rooms, which, except for this wall, have now disappeared. At a little distance from the latter stands the most imposing remain of the old mansion ; this is a lofty circular tower situated at the south-eastern corner of the ruins. It is of considerable circumference, in perfect preservation as high as the third story, and is surrounded at its base by a circular

fosse. Next to this tower, on the third side, is the main entrance to a private house which now stands among the ruins. This entrance, however, possesses none of the features generally found in the remains of the approaches to Norman castles; it is more probable that the doorway was made by piercing the immense thickness of the wall after the castle had ceased to exist as a stronghold. On the fourth side of the remains the surrounding ground suddenly sinks to a depth of some thirty feet, and at the foot of the slope runs the Roman road to Rouen—one of the several Roman roads which once passed through Lillebonne.

It was during its possession by a more recent family that the Norman castle was shown to have been built by the Conqueror or his predecessor upon the remains of an old Roman pile. On some of the buildings even now are visible traces of the armorial bearings of the d'Harcourt family, who long possessed the property. After the d'Harcourts the buildings passed to the Princes of Croi.

It was one of the latter who made the above discovery. When levelling the fosse on the west side of the castle he found a large collection of Roman vases, rings, medals, etc., at some distance below the surface, among what appeared to be a systematic arrangement of stones. It thus seems probable that the old and majestic palace of the Conqueror was erected on the remains of what, in Roman times, was perhaps a nobler pile.

It was within a room of this old Norman castle that so much occurred to determine the destiny of the English nation. When, in A.D. 1066, Edward the Confessor died, William, who was at Lillebonne, on hearing that Harold had assumed the title of King of England, immediately summoned a council of eminent men. The following account of the discussion is based upon that given by the Norman Chronicle known as the *Chronicle of Normandy*.

Warriors, bishops, and merchants from all parts of the Duchy gathered together in the large hall of the castle to hear their Duke express his views and wishes. William unfolded a series of plans for the invasion and conquest of England, and solicited their loyal aid; the council then retired to consult among themselves. Many were the opinions on the Duke's schemes, and the members of the assembly left their seats, separated into groups, and talked energetically with considerable clamour. Among them was one William FitzOsbert, the Seneschal of Normandy, and he proposed that they should assist the Duke with ships, provisions, and money,

"for," said he, "if you refuse him and he succeeds without your help, he will surely remember it." Others replied—"We owe the Duke no aid to go beyond the sea; he has already injured us by his wars, and if he fails in his new enterprise our country is ruined."

It was at last decided that FitzOsbert should speak for them to William, and excuse the smallness of their proffered aid. When they returned to the presence of the Duke, FitzOsbert declared to William that the council were prepared to give all he asked. "No, no!" they shouted, and the clamour again commenced as they gradually filtered from the room. The meeting at Lillebonne had thus apparently frustrated the conquering schemes of William, and English people were to be left unmolested under the rule of the Saxon Harold; but William was not easily thwarted, and he called the chiefs of the council to him separately, and what had been refused or indifferently granted by them in number was definitely promised by every one in the private interviews with their strong-willed sovereign.

Shortly afterwards, William sailed for England, whose shores he did not quit until he left them as her conqueror; and so, after many years, we have with us a ruined pile to which may be traced the origin of the constitution, laws, language, and customs of England.

C. W. SHEPHERD.



Some Work of the Cosmati.

IN those Roman churches which were built prior to the fifteenth century there are many specimens of the beautiful inlaid marble work known as Cosmato work. From about 1150, for six successive generations, the family of the Cosmati worked within the churches of Southern Italy. Modifying the pure Gothic, which has never really appealed to the imagination of the South, they combined it with sculpture, and enriched the whole with an inlay of gold leaf and coloured mosaic borrowed from the Byzantine-Arabeo craftsmen of Sicily, so evolving a school of church decoration which, though including the work of the Vassalletti and that of the family of Ranuccio Romano, is styled the school of the Cosmati. They applied themselves chiefly to the details of ecclesiastical architecture—altars, ambones, tabernacles, ciboriums, and the great wreathed Easter candlesticks—all wrought by them with almost barbaric richness of ornament, relieving and accentuating the extreme simplicity of the early Christian basilicas. Their claim to be called architects, however, is established by the inscription, "*Magister Cosmatus fecit hoc opus*," in the beautiful "*Sancta Sanctorum*" chapel of the Lateran; and the two most exquisite cloisters in Rome, those of S. Giovanni in Laterano and of S. Paolo fuori le Mura, are the work of the Vassalletti.

The Cosmati were one of those guilds of workmen, all practising one handicraft and usually belonging to one family, which have existed in Italy from very remote times. The early emperors distrusted and discouraged these bands of artisans as a possible menace to the State, but the Emperor Hadrian not only decided to recognise them, but passed special laws for their protection. The chief regulations were :—

No member was allowed to change his occupation.

The occupation was to be hereditary—a father teaching his sons.

No member was allowed to leave the city in which he resided.

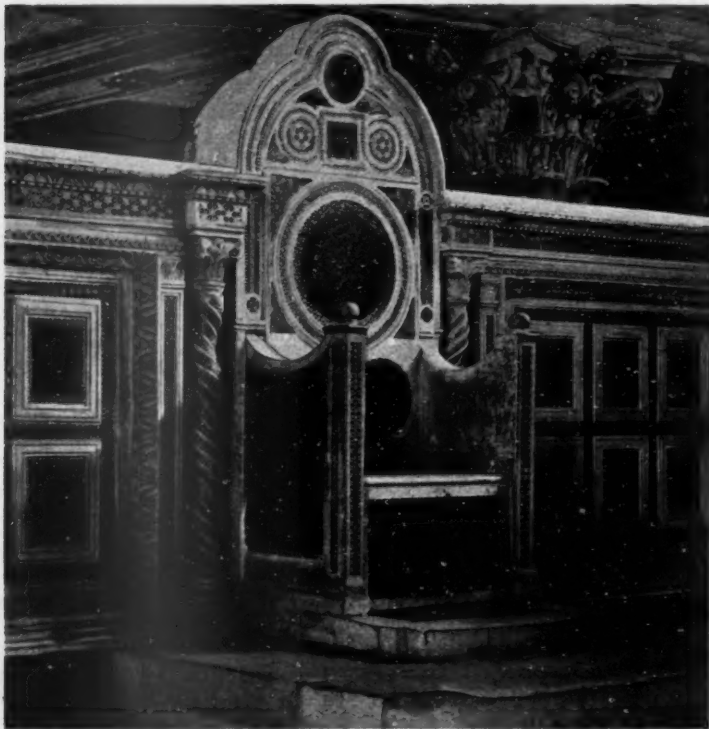
In return they were exempt from military service, but were obliged to work for the State when required at a small remuneration, for which, later, the Emperor Diocletian fixed a special tariff; the State found the materials. These guilds or *collegia* survived the fall of Rome and the troublous times which followed, and the *schola* of mediæval Italy was in all essentials the same as the ancient *Collegium*.

The *marmorarii*, or marble-cutters, of mediæval Rome found their material ready to their hand. The Forum Romanum was a splendid quarry, for it had been the very heart of Imperial Rome, where Church and State were housed in all magnificence. The barbarian invaders had carried off all they could remove, and especially the metal, but for marble they had no use, and there it lay, piled as it fell, for any man to take. When a noble wished to build, he went for material to Colosseum, Forum, baths, or where he would, and no one said him nay, though the annexations of the Barberini did at last provoke a gibe from the edge-tongued Pasquin—" *Quod non fecerunt Barbari Romæ fecit Barberini.*"

The Papacy placed no veto on the despoiling of ancient monuments—indeed, they may have considered it a pious duty to exorcise the evil clinging to the stones by consecrating them to Christian uses, for in the early centuries of Christianity the ruins of pagan temples, baths, and villas had been regarded as accursed places, haunted by malignant spirits and the unresting souls of the dead heathen. This belief survived long through the Middle Ages, and we may be sure this robbing of the ancients was done in broadest daylight and shielded by the Church's blessing, for even that most valiant man and artist Benvenuto Cellini required all his courage the famous night he went a-ghost-hunting within the ruined Colosseum.

The Cosmati would seem, with true decorative instinct, to have evolved their designs from the material, not forced their material to carry out a preconceived design. The fallen pillars of porphyry and serpentine, sawn across, gave the discs which formed the centres of many decorative schemes, and these were combined with rectangular panels of the rarer marbles from the walls and floors of ancient palaces, and set in the white marble from Italian quarries which was everywhere plentiful. The smaller pieces were used in the surrounding mosaic, and were sometimes used with, and often replaced by, glass cubes or *tesserae*, in which

gold leaf was lavishly used. These cubes of glass paste were cut to size, and fixed in a bed of hot lime cement within the ribbon-like grooves incised in the marble; they were not placed with their edges absolutely touching, but the line of the cement was allowed to ooze up between the pieces, separating the tints and holding, as Monsignor Barbier de Montault points out, the same value in mosaic work as does the leading in a stained glass window. The effect is of wonderfully rich yet subdued brightness.



The Episcopal Throne: Church of S. Lorenzo fuori le Mura.

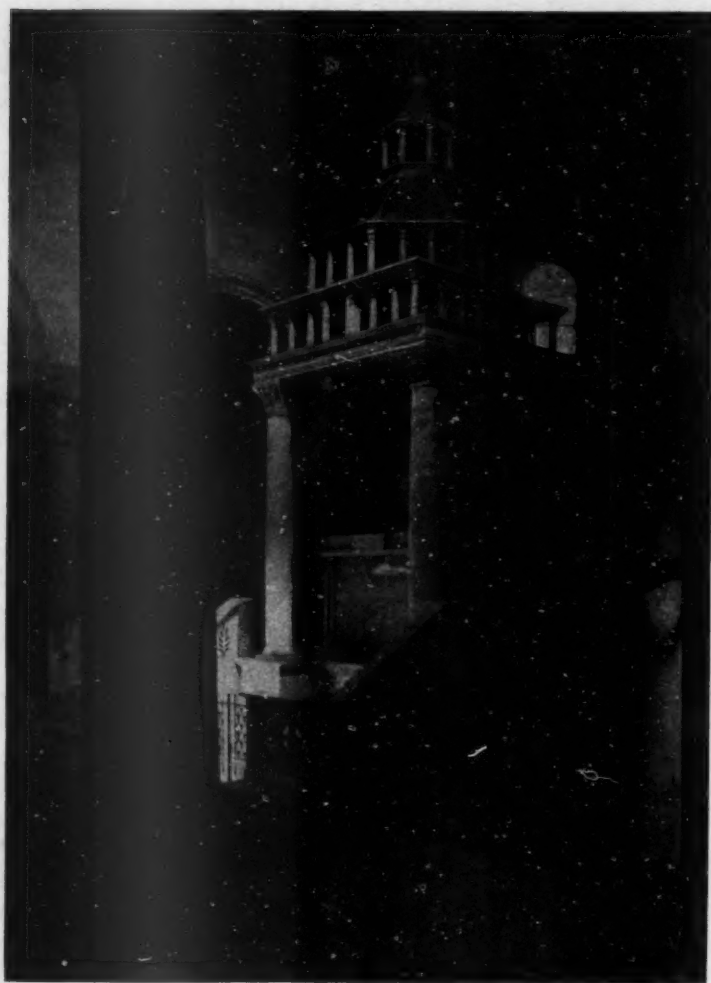
The church of S. Lorenzo fuori le Mura, founded by Constantine, and largely altered and adorned by Pope Honorius III. in 1216, contains several characteristic pieces of Cosmato work. Behind the high altar is a magnificent episcopal throne of white marble ornamented with porphyry, serpentine, and granite; it forms the centre of the great screen which is panelled with serpentine

and porphyry, each panel set in a border of shining mosaic. The cornice is of white marble. The high altar of *rosso antico* has above it a graceful ciborium borne by four columns of porphyry, and closely resembles the ciborium in S. Giorgio in Velabro. The Gospel ambone is very typical, both in form and decoration, and like the ambone for the reading of the Epistle, which is of earlier date, it stands upon an ancient raised base. Beside it is placed, as was usual in the early Church, the Paschal candlestick for the symbolical Easter candle; this is an elegant spiral column, six feet high, crowned by a white carved capital. Twisting round it, following the spiral flutings, runs a ribbon of gem-like mosaic in gold, scarlet, and dark iridescent blue. The shaft is supported by two lions, and is an example of the utilising of already used material, for the two lions are carved from the base of an ancient pedestal placed upside down, the classical design of birds and foliage being clearly seen. Near the door is a canopy of the same date and workmanship, above the pagan sarcophagus used as the tomb of Cardinal Fieschi; it is of white marble with inlay of gold, red, and black.

S. Lorenzo has a magnificent floor of opus Alexandrinum. The Cosmati excelled in these marble pavements, where the curving, interlacing, semi-geometrical bands of mosaic separate and unite the circular and rectangular central slabs. There are many of these floors which may be seen in Italy as one journeys from Venetia to Calabria, and it is supposed that Italian craftsmen learnt the art of laying them from Arab workmen employed by the Normans to build, or adapt from mosques, the churches of Sicily. The name was a revival of that given in classic times to work in which marble exported from Alexandria, and notably porphyry from the quarries of the Red Sea, were used.

Especially to be remarked are the floors of S. Maria Maggiore and S. Maria in Trastevere, but, unfortunately, the only signed floor, that laid by Deodatus and Jacobus Cosmati in 1296 in the church of S. Giacomo alla Lungara, has lately been destroyed. The pavement of S. Lorenzo is also interesting, because it again illustrates the habit of re-using ancient marbles. The main design is carved out in white with a filling of porphyry, serpentine, and *gaillo antico*, and on the white portions there are distinctly legible fragments of inscriptions showing that they have been cut from tablets removed from the Christian catacombs; so, apparently, it was

not on the heathen dead alone that these church-building contributions were levied. At the main entrance of the church



The Ciborium : S. Giorgio in Velabro.

is a beautiful vestibule, whose six ancient columns support an architrave with some fine mosaic. Here is Pope Honorius III.

robed in red, and a half-length figure of St. Laurence ; also the little Paschal lamb which we see on the cloisters of the Lateran and at S. Paolo fuori le Mura.

There is in Rome a rather weary road leading up the Cælian Hill. It is usually deep in dust, and nothing can be seen above the dusty walls on either side except the melancholy tops of scattered cypresses ; but as the wayfarer toils upward he comes, all unexpectedly, upon a little sudden flash of colour breaking in upon the grey monotony of dust—a little patch of clearly tinted



Part of the cloister of S. Giovanni in Laterano.

mosaic with still untarnished gold, set in mellowed marble against a warm brick wall. This is the portal of the now deserted monastery of S. Tommaso in Formis, and is one of the earliest signed works of the Cosmati. The legend attached to it is this :—

To Giovanni de Matha, who was celebrating his first mass in Paris, and to Pope Innocent III., in Rome, there occurred, simultaneously, the same vision. The Redeemer appeared throned in glory and holding by the hands two slaves—one black, the other white. The Pope, a famed reader of dreams, interpreted the

vision as a repetition of our Lord's declaration that He is the Lord of the bond as of the free, and accepting it as a reminder of the duty of the Church towards those of its members who had fallen into slavery, he instituted the order of Trinitarians, sometimes called Redemptorists, whose primary duty was the ransoming of Christian slaves from the Moors. Giovanni di Matha founded S. Tommaso, the first Trinitarian monastery, and ordered Jacobus Cosmas to perpetuate the vision in mosaic above the entrance. The figures, of Byzantine type, are against a gold background, and enclosed in a circular medallion; above is the red and blue cross of the Trinitarians. On the now discoloured marble of the doorway is inscribed: "*Magister Jacobus cum filio suo Cosmato fecit hoc opus.*"

Johannes, or Giovanni, Cosmati was the tomb-maker of the family. His finest is that of Cardinal Gonsalvi, Bishop of Albano, in S. Maria Maggiore. In a dim corner of the great church two angels draw aside the marble curtains, disclosing the stately figure of the Cardinal resting upon his sarcophagus. Beneath the cusped arch of the canopy shines the Virgin Mother in gleaming mosaic; on either side of her, in Byzantine stiffness, stand St. Matthew and St. Jerome. St. Matthew, whose body lies, or was believed to lie, under the high altar, bears a scroll with the words, *Me tenet ara prior*: on the scroll of St. Jerome, in whose chapel the tomb was originally erected, are the words, *Recubo præsepis ad antrum*. Beside them is a small kneeling figure of the Cardinal, above is a marble tabernacle, and below, the mosaic again appears on heraldic shields. The Cardinal, who died in 1299, was a Spaniard, Bishop of Burgos and Archbishop of Toledo; he was a patron of the Cosmati and the donor to this church of its floor of *opus Alexandrinum*, which is one of the finest of the thirteenth century floors, and believed to be the work of Deodatus. The tomb is signed *Hoc Opus Fecit Johannes Magistri Cosmae Civis Romanus*.

Very similar, but more in harmony with its surroundings, in the Gothic church of S. Maria sopra Minerva, is the tomb of Durandus, Bishop of Mende, author of the well-known work upon the symbolism of church ritual and ornament. Here, again, are the severe little thirteenth century angels, with their prettily protective gestures, and from their jewelled throne in the golden sky of the lunette the Virgin and her Child look down upon the Bishop's sleep. On her right stands St. Privat, the Bishop's patron saint, on the left St. Domenico, to whose order the church belongs. The



Tomb of Cardinal Gonsalvus; Church of S. Maria Maggiore.

perfect decorative treatment of the drapery, the quiet dignity of the resting figure, and the unobtrusive beauty of the low-toned mosaic, give to this tomb a singular charm of harmony and repose. It was erected in 1297, and suffered some damage when removed to its present site in 1670, as the restorations in coloured plaster show. It is signed :—"Johannes . Filius . Magistri . Cosmati . Fecit . Hoc . Opus." The third signed tomb of Johannes is that of the papal chamberlain Stephen of Sourdis, in the convent church of S. Balbina, on the pseudo-Palatine. The figure, in pontifical robes, is lying upon a sarcophagus ornamented with heraldic shields. It is placed against a plain whitewashed lunette, and has lost the greater part of its mosaics. Fortunately, however, it has escaped the restoration which has overtaken the chair of S. Balbina in the apse, and which is terribly gaudy in its glitter of modern glass mosaic. The monument is signed :—"Johannes . Filius . Mag̃ri . Cosmati . Fecit . Hoc . Opus." There has been much controversy as to the authorship of the tomb of Boniface VIII. in the *Sagre Grotte Vaticane*, or crypt of St. Peter's, where the principal tombs of old St. Peter's were placed at the rebuilding of the church in 1506. Vasari asserts that it is by Arnolfo di Cambio, and that it bears his signature. Cicognara, entirely failing to find the signature, cites the fact that Arnolfo died in 1300, whereas the Pope did not die till 1303, and believes the monument to be by Johannes Cosmati. In support of his views, he draws attention to the similarity in design and workmanship between this tomb and that of Cardinal Gonsalvus in S. Maria Maggiore, and, in particular, to the disposition of the drapery which is almost identical and, as Cicognara remarks—"sono tratatti con una maniera assai large e grandiosa e con buoni pieghe e una stila facile. Non avvi quella preziosita di esecuzione che dedisi nella opera dei Pisana ma egli e certo che vi si trova la suiluppo dell'arte e il magistero d'un artista che aveva fatto molto pratica."

In S. Maria in Ara Cœli is a fine tomb bearing the arms of Cardinal Mateo d'Acqua Sparta. It has above it a Madonna and saints, but they are executed in fresco, not in mosaic. De Rossi, however, considers that from the general style and workmanship this tomb can be safely attributed to Johannes Cosmas.

Slightly earlier than the signed tombs of Johannes, the monument to Cardinal Guissano, who died in 1287, was erected

in the Lateran. What now remains is only part of the original structure, which included an altar with a tabernacle above it. On the centre panel a saint, holding in his hand the model of a church, presents the kneeling Cardinal to Christ. The small figures of white marble are in full relief against a background of mosaic; on either side are panels of mosaic.

The most remarkable among the other unsigned tombs of this school are the Gaetani monument, in the Gaetani Chapel of the Cathedral of Anagni, and the tomb of Cardinal Anchera, in the sacristy of S. Prassede, Rome.

There is an interesting group of small and very antique churches on the road to the Appian Way, which contains, among much else of interest, some beautiful Cosmato work. The little-used church of S. Cesario in Palatio was decorated by Paolo Cosmas about 1200. It was altered and rearranged in the sixteenth century, when the present *Cathedra*, or Cardinal's chair, was constructed from an original altar and ciborium. The choir screen is untouched save for the addition of modern reading desks, and so is the high altar. The gospel ambone is now used as a pulpit.

A few steps from S. Cesario is SS. Nereo ed Achilleo, which has a fine screen. A double row of porphyry panels are set into white marble, and round each twists the kaleidoscopic-patterned ribbon of mosaic. At each angle are airy spiral columns with delicate capitals of white marble; the reading desks and candlesticks have been added. The altar has three panels—two of porphyry and the centre of white marble, on which is a cross of mosaic. The confessio below has an open grille, through which may be venerated the bones of the "confessor" or martyr which lie within; it is ornamented with pilasters and a frieze of mosaic stars. The cathedra in the apse was made by Cardinal Baronius in the sixteenth century, from the fragments of the original Gothic ciborium. A portion of an homily of St. Gregory inscribed upon the back has given to it the title of the Chair of St. Gregory. A short walk between the walls of the Via Latina leads to the church of St. John by the Latin Gate, which has an altar and a fine inlaid doorway, and, higher up, among the almond trees on the slope of the pseudo-Aventine, is the wide, bare church of S. Balbina already mentioned.

The tiny shining fragments of the ribbon mosaics seem to have offered an irresistible temptation to pilfering fingers over and

over again. As high as hands can reach the roughened bed of pinkish-white cement is all that has been left—it is hard cement, too, not to be easily disturbed, but requiring a strong knife and a powerful wrist to dislodge the fragments. In the cloisters of S. Paolo fuori le Mura the frieze above the arches is almost perfect, while the little columns of the arcading which are within reach are entirely denuded of coloured decoration. In this instance the vandalism is attributed to the soldiers of Garibaldi, who were quartered here in 1870; but much of the destruction within the churches themselves is of an earlier date. This spoliation is terribly apparent in the monuments of the school of the Cosmati which we possess in Westminster Abbey. In 1279 one "Peter, a citizen of Rome," came to England at the request of Henry III., to raise a fitting shrine to the royal saint, King Edward the Confessor; he probably brought workmen with him—he certainly brought materials.

The pavement of opus Alexandrinum was laid, and the shrine of marble and mosaic, of gold and precious stones, was reared upon it. It was at this shrine that the sovereigns of England made their vows, and here, when victorious, they brought their spoils. The sick and sinning thronged to kneel before it, and, doubtless, many a chip of the mosaic was carried homeward as a treasured relic. When the pious King Henry III. came himself to die, he, too, was buried within a tomb of the same workmanship—in the words of Keepe's *Monumenta Westmonasteriensia*, "A composure of curious work framed of divers coloured marbles and glistening stones, resembling those on the Feretory of St. Edward, chequered and gilt with gold, supported at each corner by four twisted or serpentine columns of the same speckled marble, all brought from beyond the seas by his son Edward on purpose to adorn his father's sepulchre."

There are very few of the "glistening stones" left. The altar, form, the absence of canopy and the substitution of an effigy in bronze for a marble figure, are all departures from the Italian originals, but are departures in which the English cathedral has been the gainer, for the gilded-bronze figure of English workmanship combines well with the richness of the gold and coloured inlay, and strikes a glowing note against the Gothic greynesses around. From the tomb of the children of Henry III. the mosaic has been entirely removed.

High in the Sabine Hills, above the rushing "headlong" Anio, there was once a cave half hidden by thick ilex trees. To this cave—indeed "retired from the world"—fled S. Benedict, when first he realised that our gay world was only dust and ashes; here he prayed and meditated. Here he gathered his disciples, and here he evolved the first sketch of his famous Benedictine Rule. A monastery soon rose. Above the cave, the Sagro Speco, was built a chapel, and above again, niched like a nest to the wall of solid rock, another was added in the thirteenth century. Then the brethren of San Benedetto sent to Rome for artists and craftsmen, and among others came the mosaicists Laurentius and Jacobus Cosmas. Laurentius, the son of that Cosmas who has given his name to the family, decorated about the year 1220 that most interesting of Roman churches the Ara Cœli. His son Jacobus worked with him, and their names appear together on the Epistle ambone. They worked together at Subiaco, in the monastery of S. Benedetto, where the marble and mosaic spring from the rough wall of virgin rock. Later we find Jacobus alone at Subiaco, but half a mile further down the valley, building the cloisters of the famous third monastery of S. Scolastica; the cloisters are beautiful, and resemble those of S. Paolo fuori le Mura. Jacobus worked in Rome at S. Alessio and at S. Saba on the Aventine, and in 1210, with his father Laurentius, he designed and executed the façade of the cathedral of Civita Castellana. The inscription runs thus:—*Laurentius cum Jacobo, filio suo, magistri doctissimi Romani, hoc opus fecerunt.*

He apparently left the cloisters of S. Scolastica unfinished, for it was his son Cosmas who completed the work. Cosmas II. lived chiefly at Anagni, and his signature appears twice in the cathedral. He had four sons—Lucas, Jacobus II., Deodatus, and Johannes. Johannes devoted himself to sepulchral monuments as already mentioned; Lucas and Jacobus II. helped their father at Anagni, and later seem to have joined their brother Deodatus in Rome. It was at the hands of Deodatus that the art of the Cosmati reached its highest point; he definitely abandoned the classical and Byzantine forms, and adopted the Gothic. Very typical of his style is the ciborium in the church of S. Maria in Cosmedin. The canopy has four crocketed gables, each pierced with a circular opening; they are ornamented with mosaic. Filling the spandrels of the front arch is an Annunciation in mosaic: the

figures are small, and have quite thrown off the Byzantine convention, being almost Botticellian in their grace of flowing line; the colours are fresh and spring-like.

Tradition says that it was in the Piazza of S. Maria in Cosmedin, before the truth-compelling jaw of the "Bocca della Verità," that the Cosmati dwelt. It is quite possible, for it was in the centre of the churches decorated by them and near to their supplies of marble; but the story may have arisen merely through the similarity of sound in Cosmati and Cosmedin. The church belonged at one time to a Greek brotherhood, and was so named by them after a church in a square of Constantinople designated "Cosmedin."

But the masterpiece of Deodatus is the exquisite *Sancta Sanctorum* chapel of the Lateran. It was built by order of Nicholas III. in 1277, was formerly the private chapel of the Popes, and is the only portion of the Lateran palace which survived the terrible fire of 1308, in which so much Cosmato work within the Basilica perished. The chapel is reported to be of almost perfect beauty, but is of such sanctity that it is not possible for the unconsecrated to gain admittance, and it is only through the dusty panes of glass at the top of the *Scala Santa* that a glimpse may be caught of the delicate marbles, the gold and mosaic which enshrine the sacred picture within. An excellent detailed description of it, however, may be found in *Le Latran au Moyen Age*, by M. Rohault de Fleury.

At the beginning of the fourteenth century we lose sight of the Cosmati family. The Pope, the patron of art, and of ecclesiastical art in particular, was compelled to leave Rome for Avignon in 1309, and in the stormy days that followed there was no more peaceful chip-chipping of marble in cool churches. The golden-moted shafts of light cutting the dim shadows round the doorway brought with them from the sunlit piazza the clash and clang of arms and *marmorarii* as other men joined in the wild fighting life for Guelph or Ghibeline, for Orsini or Colonna, as the chance might be. Many craftsmen doubtless left Rome. Giacomo de Cosmati Romano is mentioned as one of the *Capi Maestri* at the building of Orvieto Cathedral in 1300, and is identified by G. della Valli as Jacobus, son of Cosmas. This is the last we hear of this family of Roman marble workers.

ELIZABETH STACEY.

Roman Metal-Work at Deep Dale Cave, near Buxton.

WHEN the Romans departed from Britain in the fifth century, after an occupation of about four centuries, they left England in a state of civilisation. Arterial roads on a vast scale had been made, and others branched out in all directions for easy communication. Cities and towns had been formed—many of them with fortified walls, such as Chester, Gloucester, Colchester; the remains of some of them exist to this day. The Great Wall had been built between Newcastle-on-Tyne, on the east, to Carlisle, on the west; one of the most pleasurable excursions enjoyed by the writer was to explore the remains of that wonderful feat of masonry.

The Romans were fond of bathing, and the Roman baths at the city of Bath are a testimony of how elaborately they carried out their balneological ideas. They had bathing places at other towns—probably at all the large centres of population. Even their country villas, with their beautiful tessellated pavements, had their large basins for swimming, etc. At Bath they had thermal springs, and also at Buxton, where basins of stone have been dug up, but not so extensively as at Bath. Buxton has a mineral spring which bubbles up at 82 degrees Fah. at all times of the year. The fashionable and leisured classes would visit or reside at these bathing centres, hence the finding of so many toilet and dress accessories near them.

Although the use of the military as a police had succeeded in maintaining the peace, it had a ruinous effect, ultimately, upon the prowess of the natives. Of course, during such a long occupancy, many of the Roman soldiery, when retired from active service, would marry native women, and settle down in Britain. None, however, but the military in active service carried first-class arms, and, hence, when their forces left these shores, the native mixed population were practically defenceless—they became a prey to the Picts and Scots, to the Jutes and Saxons.

120 *Roman Metal-Work at Deep Dale Cave.*

One of their dismal raids evidently happened about three miles south-east of Buxton, and the relics that are reproduced in these pages are a testimony of the fact. A strong evidence of a massacre having taken place is that hundreds of human teeth have been found in the talus at the mouth of the cave in Deep Dale, where the refugees had taken refuge. Very few interments have been found, indicating that the Roman-Britons, the victims, had been left to rot upon the surface, a prey to wild birds and animals. The teeth, however, decayed or torn out by these creatures in their "ravin," would be covered up by the humus of the centuries.

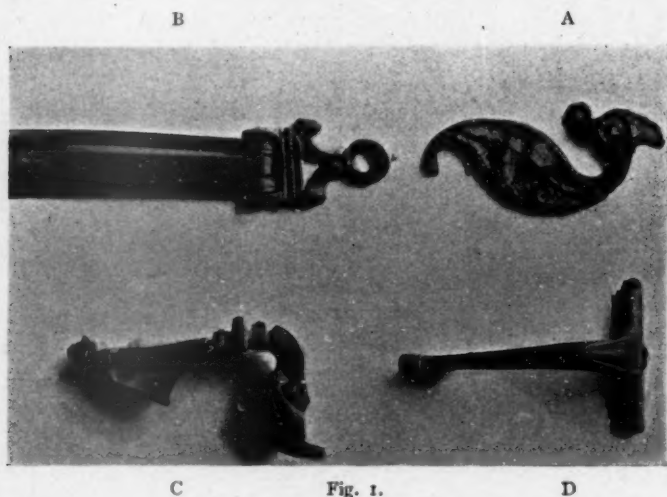
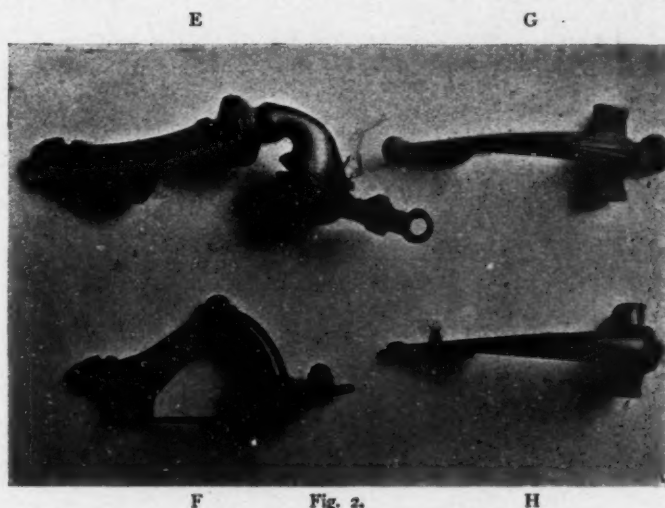


Fig. 1.

An exploration was made by Mr. Micah Salt, of Buxton, about twenty years ago at Deep Dale. A great variety of objects were found; there were bronze fibulæ, armlet, ring, bandeau, toilet accessories, iron spear and knife, Roman coins, pottery, human teeth, dressed flints, etc., etc., outside the cave; inside there were numerous bones of the bear, hog, fox, sheep, lamb, fowls, ox or horse, badger and mole, and pottery. These items were found behind the smoke-stained hearthstone of the Neolithic man about $4\frac{1}{2}$ ft. from the surface. But the object of this article is to set forth the bronze and other metals of the Roman-British period which were found in or near this cave.

Roman Metal-Work at Deep Dale Cave. 121

The illustrations may be briefly described as follows :—Fig. 1 (A)
—The upper line has a bronze fibula or brooch evidently of Celtic origin. It is a dragon shape, or, as others say, it has the head of a seahorse ; it is enamelled with two colours, red and green, burnt in, and which are obvious at the present day. The Celtic tribes of the pré-Roman period made bronze objects of art, and were very fond of the so-called "spiral" ornament. The eyes and nose of this brooch form a pretty clear presumption of its Celtic or, perhaps, Scandinavian manufacture. The other object (B) on the same line is evidently meant for the toilet of a lady, and has a ring for the purpose of holding a suspender from the waist-



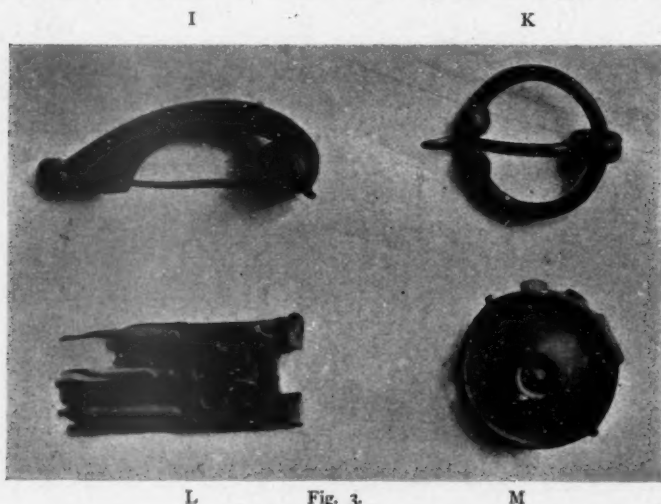
belt or girdle. There are a nail-cleaner, tweezers, and ear-pick combined together ; it is perfect—a rare condition to be found in ; size $3\frac{1}{8}$ ins. long, $\frac{1}{8}$ in. wide. On the lower tier is a fibula (C) with some neat ornamentation on it of the "spiral" order, which points to a Celtic origin or, perhaps, a Brito-Romano imitation of Celtic design. It is an amalgamation of silver and quicksilver. The other piece (D) is a fibula of bronze, of very simple, neat shape, and on the bow there is some chasing ; the pin was not found.

Fig. 2.—Four bronze pieces : one is a fibula (E) of Roman origin, probably made by the artist in imitation of a catapult. The one

122 *Roman Metal-Work at Deep Dale Cave.*

(F) below it is another fibula, of harp-shape, but unusual form. It has a small boss on the top of the curve and another on the plate, which is perforated to form a loop for suspension purposes. The other two (G and H) are fibulae of the simplest but handy and neat form; their pins have been lost.

Fig. 3.—Four bronze relics: a fibula (I) on upper line, Roman silvered and enamelled, complete with pin. A good specimen, nicely chased at bow, $2\frac{3}{8}$ ins. long. On same line is a Celtic brooch (K), sometimes called penannular, with pin complete; it also is enamelled and silvered. On the lower line is a peculiar object (L) which has been broken off at the ends, and is now only 2 ins. long



I

Fig. 3.

M

by 1 in. broad; it was probably used, when complete, for a fillet or bandeau for the hair of some lady. The bronze is very thin and easily bent. The other piece (M) is round, with a central boss; it is most probably a Celtic-made brooch, having the curve or spiral idea in all its convolutions. A similar brooch is at the Poole's Cavern Museum, near Buxton. It is embedded in stalagmite, broken by the excavator's pick. The stalagmite above it is $1\frac{1}{2}$ ins. thick. The period elapsed since it was dropped in the cavern is estimated at 1,500 years, hence a deposit of one inch would take a thousand years. Mr. Salt has two other brooches of this kind, which with one in "Poole's" make four in all. I do not know of another in any other collection, public or private.

Fig. 4.—An armlet of bronze and another fibula of bronze which has lost its pin. The armlet is $3\frac{1}{8}$ ins. by $3\frac{1}{8}$ ins. on oval form. The double row of loops form a very elegant pattern to have graced

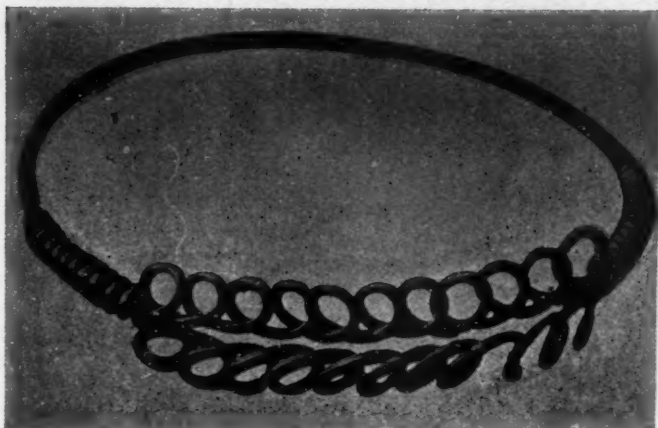


Fig. 4.—Armlet.

a lady's arm with. The fibula had a very peculiar arrangement to govern the pin, which is lost ; it is also of bronze metal.



Fig. 4.—Fibula.

Fig. 5.—Bronze ring $\frac{3}{4}$ in. diameter and an iron knife of usual Romano-British type. The blade of the knife is $2\frac{1}{4}$ ins. long, fitted by means of a tang into a deer-horn haft.

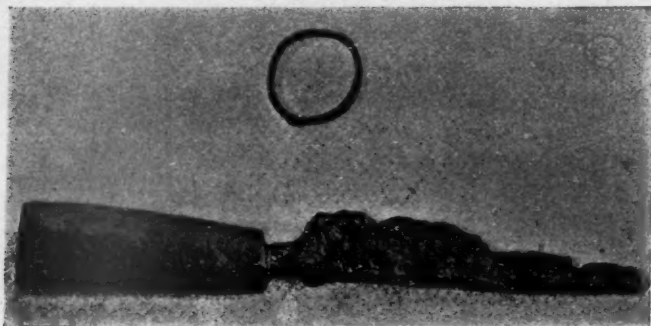


Fig. 5.—Ring and Knife.

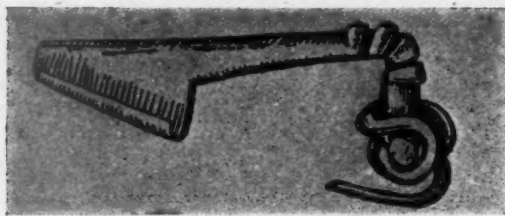


Fig. 6.—Fibula.

Fig. 6.—Bronze fibula (inferior quality) of good form, probably used for fastening a toga at the shoulder. It was found in the talus in front of Deep Dale Cave.

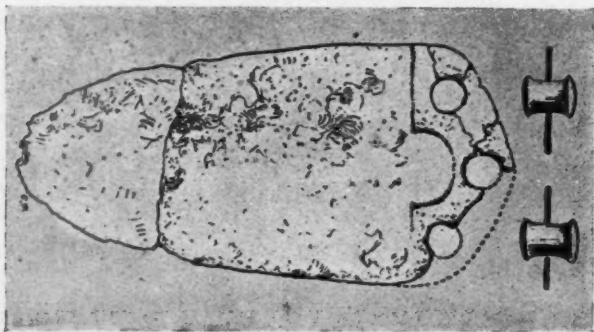


Fig. 7.—Dagger-Knife.

Fig. 7.—A bronze dagger-knife; the blade is flat, $2\frac{1}{4}$ ins. by $4\frac{1}{2}$ ins. long, and was affixed to a haft (traces of which were visible

on the blade) by three bronze rivets, two of which were found—*vide* sketch. This object was found at Stoop-High-Edge, about three miles west of the cave.

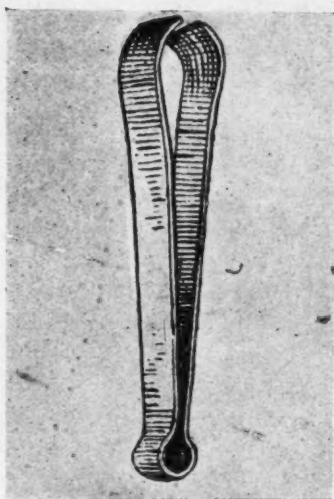


Fig. 8.—Tweezers.

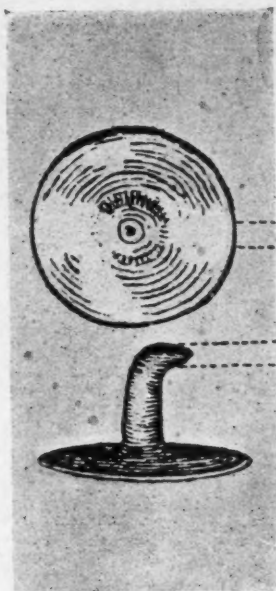


Fig. 8.—Bronze Pin.

Fig. 8.—Bronze tweezers, used by the Romans to extract superfluous hairs, length 2 ins. Bronze pin, probably used for fastening a scarf or toga. Both were found in the talus in front of the cave at Deep Dale.

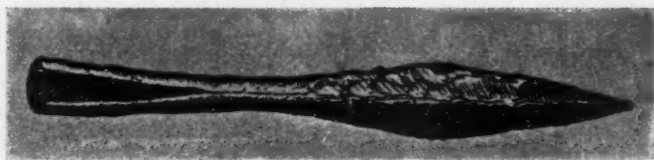


Fig. 9.—Spear-Head.

Fig. 9.—An iron spear-head found in the talus in the front of the cave, near a human interment.

Many of the objects found at Deep Dale are similar to those discovered by Prof. Boyd Dawkins at the Victoria Cave near Settle. The Professor has visited Mr. Salt's collection several times, and he distinctly says that it is the largest assortment of Romano-British relics found at any one cave in the kingdom.

W. TURNER, F.S.S.

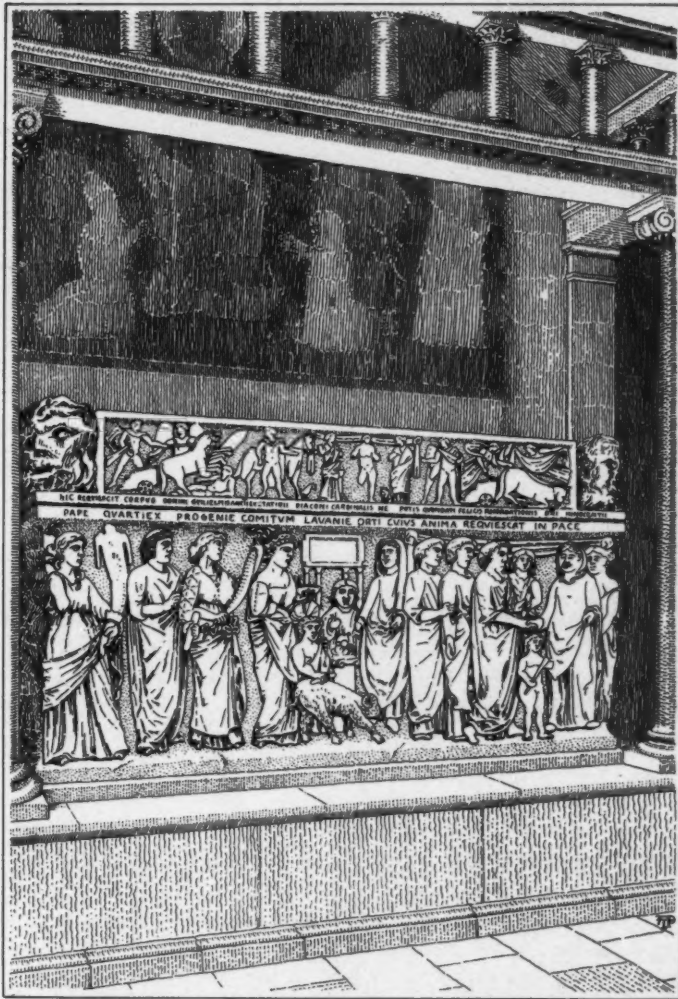
Two re-used Roman Sarcophagi.

AMONG the many interesting tombs still to be found in the Roman churches, few can surpass in their beauty, or in the richness of their historical associations, those of Cardinal Fieschi, in St. Lorenzo fuori le Mura, and of the Savelli family in Sta. Maria in Ara Coeli. Each has for its central feature an antique sarcophagus around which the monument has been constructed, like a mediæval jewel holding an ancient cameo in its setting; and the interest in these tombs is increased by the fact that they are the oldest important ones still remaining complete in the city. All those of the early mediæval popes were destroyed or, at least, dislodged and damaged by the rebuilding of St. Peter's, and the conflagrations and subsequent restorations of St. John Lateran, so that it is only in the churches which have escaped a similar fate we can find any early important tombs, and the series of them opens with that of Cardinal Fieschi.

Although these tombs present the earliest examples of the introduction of an ancient sarcophagus within the church, the re-use of such remains of classic art was by no means uncommon before their date. Pope Innocent II. was buried in 1143 in St. John Lateran, and laid in the porphyry sarcophagus of the Emperor Hadrian, but when that basilica was burnt it was destroyed; and when Adrian IV. died in 1159 he was placed in the ancient urn of Oriental granite, decorated with skulls of oxen, which still stands in the crypt of the Vatican basilica; and this re-use of the ancient sarcophagi was common wherever they were found, and has been the fortunate means of preserving many valuable works of art which would otherwise have perished.

In the atrium of the cathedral of Salerno stand fourteen of these examples of classic sculpture, possibly some of the spoil with which Robert Guiscard returned from Rome, each with its mediæval occupant; whilst within the cathedral itself, among others, is a magnificent specimen, decorated with the story of

the Rape of Proserpine, in which Archbishop Gregorio Carafa was interred as recently as the seventeenth century. In the North,



Tomb of Cardinal Fieschi in St. Lorenzo fuori le Mura.

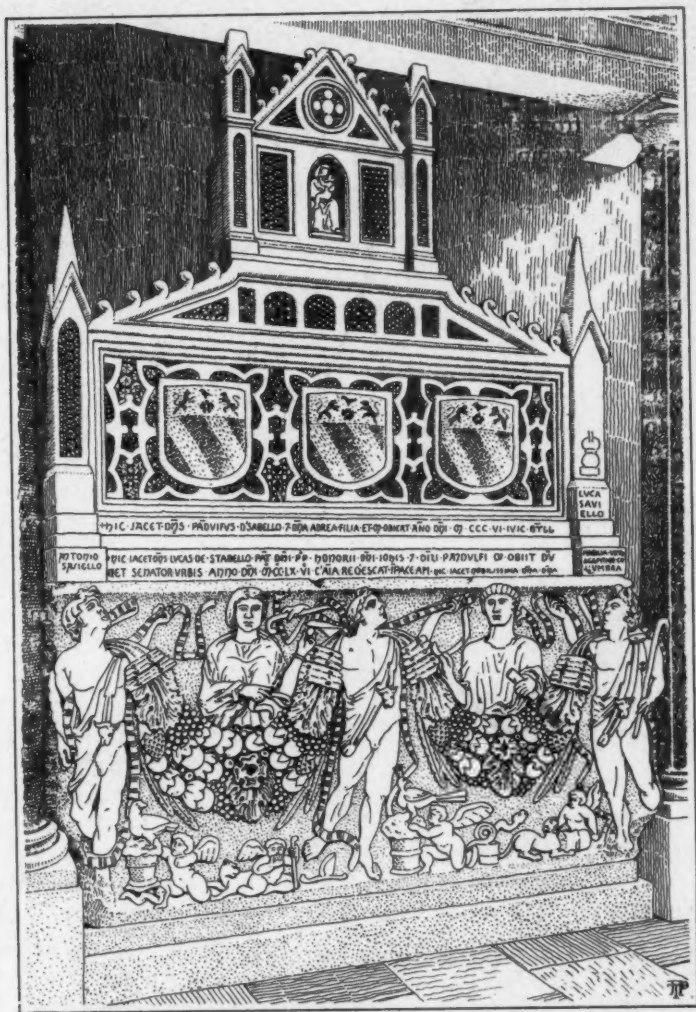
when Charlemagne, after his canonization in 1165, was removed from the throne on which he had sat upright for three centuries,

his remains were laid in an ancient sarcophagus—part perhaps of the treasure he himself had removed from Ravenna, decorated with the same incongruous story of Proserpine; and although the sarcophagus in which Nelson sleeps was never before occupied, legend says that it was the one prepared for Henry VIII. by Cardinal Wolsey.

The enormous quantity of sarcophagi which remained from Imperial and early Christian times doubtless first suggested their re-use, while the character of the subjects with which they were decorated—Bacchanalian or mythological—formed no bar to their appropriation to Christian burial; but although these beautiful objects were almost innumerable, by far the greater proportion of those discovered during mediæval times went to the lime-kiln. When the Casino of the Four Winds, attached to the Villa Pamfili, was built, thirty-four of these sculptures were discovered, and destroyed for the sake of their building material; and Lanciani, in describing the discovery of the tomb of the Calpurnii in 1884 outside the Porta Salaria, which contained a large number of them, says that in one chamber alone ten were found, each a choice specimen of Roman sculpture of the second century; but they are now scattered among private collections.

The sarcophagus in which Cardinal Fieschi is inhumed may belong to the second century of our era. The lower part is decorated with a Roman marriage in high relief, and is fairly well preserved, and a frieze along the front of the lid is carved with the story of Phæton, while at the angles are two great masks, as acroteria, somewhat more damaged. The sarcophagus was originally, as is too often the case, without any inscription, so that we cannot tell who was its original occupant, and the clear space along the edges of the rim has been appropriated to the Cardinal's epitaph. The sarcophagus is set on a podium of white marble surmounted by a canopy of a character similar to the ciboria to be found in some of the Roman churches. The shafts of the columns may be ancient, but the capitals and bases belong to the period of the construction of the tomb. There is no inscription on the work to enable us to determine its date, and we are left to conjecture whether it was erected during the Cardinal's life or after his death. The similarity of the canopy to that over the high altar has suggested to some that they may be the work of the same artists, but this cannot be, as the ciborium is inscribed

with the names of its sculptors and the date 1197. But other works in the presbytery of St. Lorenzo were proceeding through



The Savelli Tomb in Ara Cœli.

the former half of the thirteenth century, and were not completed until 1254, as an inscription still remaining informs us, two years

before the death of the Cardinal. To this latter date has also been assigned the completion of the ambones, and it is quite possible that the artists employed upon them may have had a hand in this tomb, particularly as in the great Gospel ambone fragments of some ancient sculpture have also been re-used.

Above the sarcophagus on the wall, which is the wall separating the narthex from the church, are considerable remains of a painting which is contemporary with the tomb. It appears to represent Our Lord seated in the act of benediction, having on His right hand SS. Hyppolitus and Laurentius with Pope Innocent IV., and on His left SS. Stephanus and Eustaschius with Cardinal Fieschi. In this picture both the Pope and the Cardinal are represented in ecclesiastical habits, although in their life-time a more war-like dress was frequently their attire. Innocent, who in his earlier days was Count Sinibald of Lavagna, was the implacable foe of the Emperor Frederick II. and all the house of Hohenstaufen, and died in his campaign against his son Manfred after the ruinous defeat of Fozzia, and lies in the cathedral of San Gennaro, in Naples; while his nephew, the Cardinal, who was present at the battle in charge of the Papal army, survived his defeat and died two years afterwards in Rome.

The Savelli monument, which we illustrate, is one of the tombs belonging to that family standing in the chapel of St. Francis in the church of Sta. Maria in Ara Coeli. This family, which was one of the most famous in Rome during the Middle Ages, first assumed importance when one of its members became Pope in 1216, under the title of Honorius III. It was for his nephew, Luca, Senator of Rome—the Lucas de Stabello of the inscription, who died in 1266—that the tomb seems to have been prepared in the first instance, although it was not completed until a later date.

Luca left a large family, of whom the eldest son became Pope in 1285 as Honorius IV., and is buried in a sarcophagus prepared for his mother, Vana Aldobrandesca, in the same chapel. Another of Luca's sons was the celebrated Pandulf, Senator of Rome during the same period that his brother was Pope; and under the joint rule of these two firm and energetic men the city enjoyed a period of security to which it had long been unaccustomed. It seems probable that it was during the lives of these two brothers that the Savelli tomb assumed its present shape. The remains of their father may have been deposited at the time of his death in the

ancient sarcophagus which forms the base of the tomb, and they erected on it the beautiful superstructure which bears the inscriptions and the family arms. De Rossi considered that the design was due to Giotto, and the execution of the marble work to two Siennese sculptors, Agostino and Agnolo, and the character of the work lends probability to this theory. The general style of the shrine is more akin to the work of Northern Italy than to that of Rome up to that date, and it synchronises with Giotto's residence in the city, where he is assumed to have designed the Navicella, and when John Cosma produced, under his eyes, several monuments with Gothic tabernacles.

But although the marble work may have been executed by these Siennese sculptors, there seems to be but little doubt that the beautiful glass mosaic with which the monument is encrusted was the work of one of the Cosmati, to whom also may be due the mosaics which decorate the opposite tomb of Honorius IV. and his mother. On each of these the arms of the Savelli form a principal feature in the design, although in the tomb we illustrate they are not complete. They are properly blazoned by Gregorovius thus: Bendy of 6 or, and gu; a fesse vert, charged with a bar wavy of the first, supporting a chief, arg., charged with two lions affrontée, holding in their fore-paws a rose, surmounted by a dove, all of the second.

The ancient sarcophagus on which the shrine is raised is carved with Bacchic figures holding festoons from which rise portrait busts, doubtless intended for the original occupants of the urn. It is very well preserved and may belong to the second century of our era, and being, like that of Cardinal Fieschi, uninscribed, the identity of the original owners is lost; but we may be thankful for the circumstances which have not only rescued these tombs from destruction, but have preserved them as integral parts of two of the most beautiful monuments in Rome.

J. TAVENOR-PERRY.

Notes on Archæology and Kindred Subjects.

PRE-NORMAN CROSS AT THRYBERGH.

MR. ALFRED MEIGH, of Ash Hall, Stoke-on-Trent, to whom THE RELIQUARY has previously been indebted for good photographs of crosses, has kindly forwarded to us for reproduction a series of three photo-



Thrybergh Cross :
W. and S.



Thrybergh Cross :
E. and N.

graphs of a fine Yorkshire pre-Norman cross, which is but little known. This cross stands in the cemetery of Thrybergh, about two and a half miles north of Rotherham. The nature of the elaborate and much varied carving on the four faces of this cross can be much better

gathered from the photographs than from any verbal description. The patterns are singularly diversified. Mr. Meigh, who has hundreds of photographs of these early crosses, cannot remember to have seen any other instance wherein the shell-shaped ornament appears in juxta-



Thrybergh Cross: S. and E.

position with plaited work, as it occurs on the west face of the Thrybergh cross. The plaited work of the west face, taken by itself, would indicate eighth century work, but other details appear to assign this cross to a considerably later date.

A PORTCULLIS WINDLASS.

DR. AUDEN has kindly sent a photograph that he has recently taken of the windlass formerly used to raise the portcullis (which can be seen at the base of the picture, with the loop for the chain) in Monkgate Bar, York. It is believed that this highly interesting detail has not previously been photographed, and the existence of this windlass has been practically



unknown. It is a simple oaken beam, worked by means of a handspike at each end, and a ratchet wheel and iron check to take off the weight in raising the portcullis. Dr. Auden presumes that the date is sixteenth or seventeenth century, but there seems no means of ascertaining this with certainty.

ROMANO-BRITISH ALTAR.

WHILE on a visit to the rector of Tretire, a small village in South Herefordshire, I came across a Romano-British altar of very early date, an account of which might interest your readers.

This sparsely populated village is somewhat hidden among the hills of Herefordshire, and is situated about twelve miles south of the ancient city of Hereford, and two and a half miles east off the main road between Hereford and Monmouth.

Of the history of the altar little is known. Where and when it was found it is impossible to say for certain; probably at Geer Copp, a large mound two miles distant from Tretire, where there are remains of an

old Roman camp. From there it must have been moved to Michaelchurch, where it was eventually found, and thence removed to St. Mary's Church, Tretire.

The altar, originally one piece hewn out of a block of stone, is 29 in. in height; the circumference of the pedestal slightly larger. On the top is a cavity of about 4 in. in depth, which, after the style of Roman altars, was hollowed to receive the fire used in sacrifice.

In a small pamphlet written by Mr. Charles Bailey, many years ago, and read before the Middlesex Archæological Society, he conjectures



that it had been used as a Christian font; but I should say that this is hardly likely, since, because of its diminutive height, it could scarcely be used for that purpose, and baptism by immersion was the custom among early Celtic Christians. If it has been put to any Christian purpose, I agree with the present rector of Tretire, Rev. W. D. Barber, that it is more reasonable to suppose that it was used as a holy-water stoup, rather than a font.

At present the altar lies in the vestry, broken in two parts. It looks much the worse for wear, being very much battered and chipped. But

the most interesting thing about the altar is the inscription on one side, which runs :—

DEO TRIVII
BECCICUS DON
AVIT ARAM

To the God of the Three Ways
Beccicus presented the altar.

The word "Trivii" signifies the deity who presided over the three ways. It was a custom among Romans to erect temples and altars at the junction where three roads met, and over which they believed that a god or goddess presided.

It is a pity that so interesting a relic of antiquity should be left in its present useless condition. It is certainly worthy of the investigations of expert archæologists, and of a place even in the British Museum.

F. N. G. HORTH.



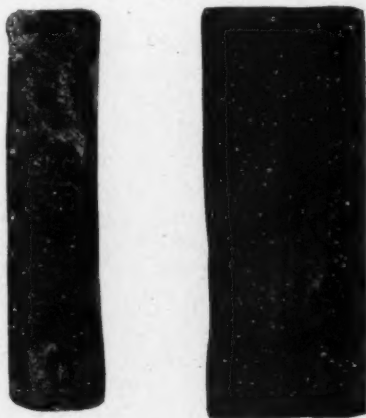
EARLY CARVED STONE, BRAUNSTON, RUTLAND.

MR. V. B. CROWTHER-BEYNON has kindly sent us a photograph of a remarkable, rudely-carved, stone, recently found under the paving stone

forming a step at the entrance to the church of Braunston. A variety of more or less wild conjectures have been offered as to its origin. By some it is supposed to be an Anglo-Saxon idol, and that its peculiarly hideous outlines were intended to avert the evil eye. For our own part, we think there can be little doubt that it is a piece of early rude Norman sculpture carved to serve as a gargoyle, or possibly as part of a corbel-table. It seems to be a coarsely executed caricature of a human face. Possibly it is pre-Norman; the carving of human faces on the coarsely sculptured font of Curdworth, Warwickshire, pronounced by Mr. Bond to be Saxon, is almost equally rude in execution.

SAXON CROSS SHAFT, NORMANTON, RUTLAND.

THE carved stone, of which two illustrations are here given, and which has almost certainly once been the shaft of a standing cross, was found among a collection of odds and ends of building material in a corner of the masons' yard at the Earl of Ancaster's estate workshops at Normanton, Rutland. These fragments have been preserved and deposited here from various parts of the estate when pulling down or repairing of buildings has been going on. Unfortunately, nothing seems to be known as to the source from which this particular stone



originally came. It measures 3 ft. in length, and one of its sides has at some subsequent time been hollowed out, and the stone used as a drinking trough. Of the remaining three faces, one is plain, another is carved with a device usually termed the "square key pattern," and the third, which is much worn, has been ornamented with plait-work, the precise nature of which is now difficult to determine. It probably dates from the tenth century. The stone is so considerably defaced and weatherworn that it has not been found possible to obtain better photographs.

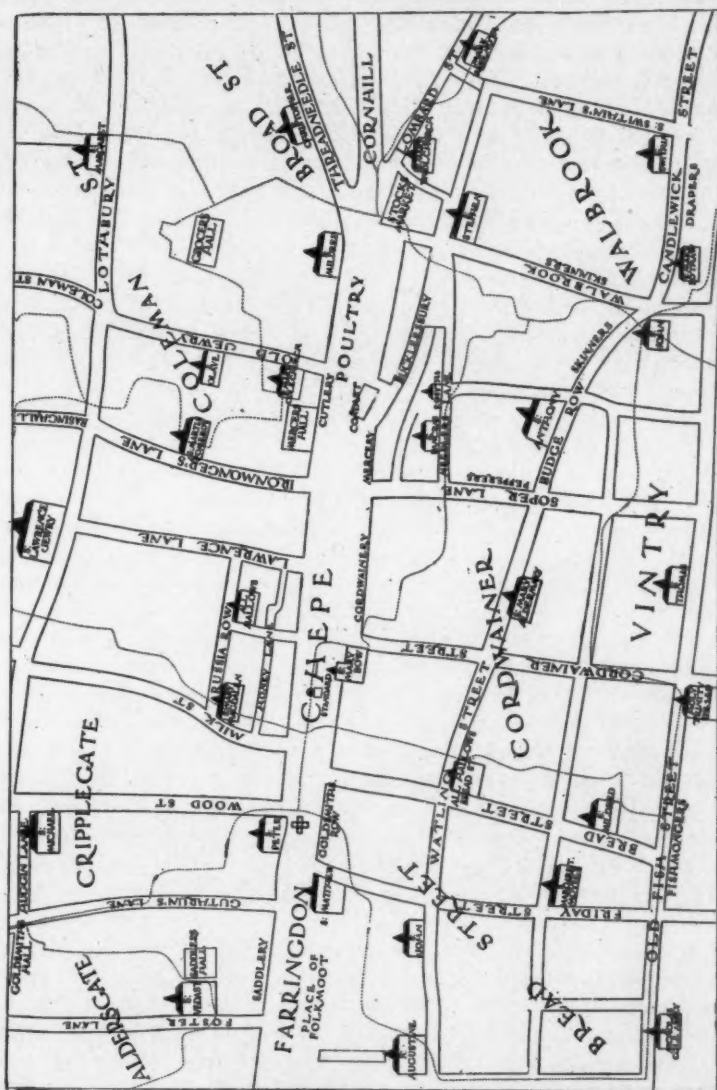
V. B. CROWTHER-BEYNON.

Notices of New Books.

"THE GILDS AND COMPANIES OF LONDON," by GEORGE UNWIN (pp. xvi. 397. 37 illustrations. Price 7s. 6d.). The latest of the series of Antiquary Books, under the general editorship of the Rev. Dr. Cox, is from the pen of Mr. George Unwin, who has recently been appointed to the Chair of Economic History in the University of Edinburgh. Mr. Unwin, by his previous work on *Industrial Organisation in the Sixteenth and Seventeenth Centuries*, has shown himself thoroughly capable of dealing with so important a subject as the Gilds and Companies of London. Not a few of these Companies have of late years formed the subject of monographs dealing with their particular chapters, muniments and general history; but Mr. Unwin is the first to provide a scholarly and thoroughly interesting volume on the whole subject. His work, based as it is on original research and matured reflection, cannot fail to be of the greatest value to students of social and economic history in general, and more especially for those who are concerned with the organic development of the important Gilds and Companies of the city of London. "Whilst not losing sight of individual peculiarities," as Mr. Unwin remarks in his preface, "I have endeavoured to lay the main stress on the significance which the Gilds and Companies, as a whole, have had for the constitutional history of the city and for the social and economic development of the nation at large." These pages will also prove to be a source of unusual information and genuine entertainment to the general reader, who will find therein a variety of information, not readily obtainable elsewhere, on such subjects as Lord Mayors' Shows and other pageants, hackney coaches (styled by the waterman "The upstart bellcart coaches"), the Billingsgate or Fellowship porters, or the Gild of Authorised Labourers who had to pay 4d. for a tin badge bearing a pair of crossed shovels on one side and their own name on the other.

The book begins with an excellent chapter on the place of the Gild in the history of Western Europe. The third chapter deals especially with the courts of the bakers, fishmongers and weavers. These courts, or hallmoots, were empowered to regulate particular trades and industries. One of the consequences of the early methods of regulation and toll-taking of the members of a trade in drawing them together and fostering the spirit of association was the localisation of trades in streets

named after them, which is one of the most striking features in the topography of the mediæval city throughout Europe. Mr. Unwin



supplies plans of the city of Bruges and of central Paris in 1292, in which the aggregation of particular trades are clearly shown. In both

these cities a considerable number of streets still bear the names of the trades once carried on within them. The localized trades of mediæval London are also shown on a third plan here reproduced. In London, although the accumulation of trades in a particular locality has long since passed away, such names as Bread Street, Fish Street, Milk Street, Goldsmiths Street, Silver Street, Wood Street, Ironmonger Lane, or Cornhill, carry us back to the times of the stalls and booths of a mediæval market. Nor is there a single old town or borough throughout England, although this subject is not followed up by Mr. Unwin, where this specialisation of particular trades cannot be traced in the street nomenclature. Such for instance are Cheese Lane, Bristol; Wincheap Street, Canterbury; Sadler Gate, Derby; Milk Street, Exeter; Gold Street, Leicester; and Fletcher Gate, Nottingham. Northampton, although it was almost entirely burnt down in the seventeenth century, still retains such names as Baker Street, Drapery, Fish Street, Gold Street, Horsemarket, Horseshoe Street, Marefair, Mercers' Row, Silver Street, Tanner Street, Wood Street, and Woolmonger Street.

The two chapters which deal with the Greater Misteries and the Lesser Misteries are of particular moment. The more important trade organisations had already begun before the middle of the fourteenth century to form themselves into that select group which was afterwards known as the twelve Great Livery Companies, from one of which it was customary to select the Lord Mayor; but in London there was no rigid line drawn between the greater and lesser companies until the middle of the sixteenth century, when it was finally decided which were to be the twelve. In the fourteenth century, the Court of Aldermen was still the body by which the regular work of civic administration was carried on; but on particular occasions, when the assent of the commonwealth was considered necessary, a Common Council was summoned through election in the different trade wards.

"In 1351, summons of this kind was issued to the thirteen chief misteries, in consequence of which the Grocers, Mercers, and Fishmongers each elected six members; the Drapers, Goldsmiths, Woolmongers, Vintners, Skinners, Sadlers, Tailors, Cordwainers, and Butchers, each four members; and the Ironmongers two members, to form a Common Council." Two of these, the Sadlers and Cordwainers, were not ultimately included in the Twelve Great Companies. Each of these, as well as the Girdlers, were among the earliest to receive charters of special privileges and grants of incorporation; each of them also embraced from the first a mercantile element, which served to bring it on a level with the wealthier classes, but the industrial element in them was so predominant that they were eventually displaced from their leading position by newer mercantile combinations, such as the Haberdashers and the Salters.

This book, from beginning to end, specially lends itself to quotation, for which, however, there is but little space ; but we cannot resist giving a receipt of the Salters for making a Christmas pie, which is set forth under the discussion of the feasts of the companies. These feasts were held long before the companies had built their great halls, when they met in the hall of a religious house, or in a tavern like the Mermaid in Bread Street. The following receipt comes down from a period fifty years before the Salters built their hall. "Take pesaunt, haare and chykenne



or capounne, of eche oone ; with ii partruchis, ii pygeonnes and ie conynggys ; and smyte hem on peces and pykeclene awaye therefrom alle the boonys that ye maye, and therwith do hem ynto a foyle (shield or crust) of gode paste, made craftely ynne the lyknes of a byrde's bodye with the lyvours and hertys, ii kydneyes of shepe, and farcys (forced meat) and eyren (eggs) made ynto balles. Caste thereto poudre of pepyr, salte, spyce, eysell (vinegar), and funges (mushrooms) pykled ; and thanne take the boonys and let hem seethe ynne a pot to make a gode brothe

therfor, and do yt ynto the foyle of past, and close yt uppe faste, and bake yt wel and so serve yt forthe ; with the hede of oone of the byrdes stucke at the oone end of the foyle, and a grete taylor at the other, and dyvers of hys longe fedys sette ynne connynge alle about him."

The illustrations to this book are not only numerous, but most aptly chosen. There are, in addition to the pictures of the old halls and reproductions of initial letters and other details from charters and muniments, a variety of early illuminations of tradesmen engaged in their respective occupations, such as cordwainers, blacksmiths, dyers, and women workers in wool. Another set of pictures supply the remarkable figures which were contributed to the Lord Mayor's procession in 1616 by the Fishmongers' Company. A still more interesting set of illustrations are taken from that prolific source of seventeenth century information, the vast collection of Thomason Tracts in the British Museum. A seventeenth century broadside from that collection, here reproduced, gives a quaint woodcut illustrative of twelve different trades.

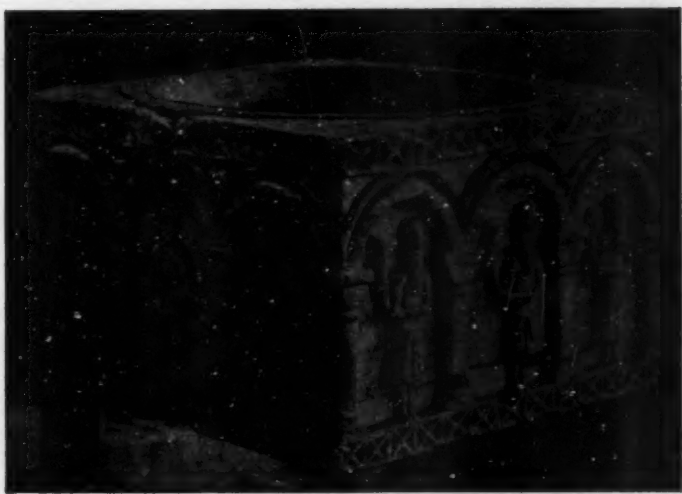
It has seldom been our lot to notice a book so full of well-arranged and often novel information from cover to cover as is the case with this accurate and yet popular work of Mr. Unwin's. It is difficult to realize that any purchaser of this book, particularly at so modest a price, can possibly be in any way disappointed.

"**FONTS AND FONT COVERS,**" by FRANCIS BOND, M.A. (Henry Frowde, pp. xvi., 348 ; illustrated by 426 photographs and drawings ; price 12s. net). The time for a new work on English fonts has been long overdue, and Mr. Bond has now stepped in to supply this much-felt need. It is more than sixty years since the beautifully illustrated volumes on fonts, by Mr. Simpson and Mr. Paley, appeared, and they have both been out of print for some time. Moreover, the examples illustrated and described by these gentlemen were quite limited in number, and several types were entirely omitted. This volume is most lavishly and effectively illustrated. The few who have a very wide knowledge of English churches and their details will doubtless be able to point out several remarkable instances of both fonts and font-covers that do not appear in these pages ; but, after all, such a style of criticism is to be deprecated, for the book would have to be at least three times its present size if all good examples were to be found within its covers. It is a genuine pleasure to offer a hearty welcome to Mr. Bond's last work ; it is, beyond doubt, a book of very great merit, of much discrimination, and certain to remain for many years to come the leading authority on all that pertains to the externals of the rite of Holy Baptism.

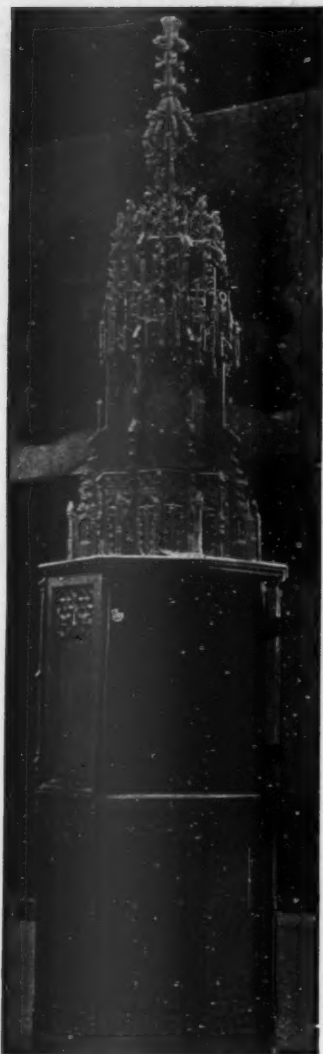
It would be a pleasure, if space permitted, to enter into a detailed criticism—in which case there would be but very little space requisite



Fincham Font : The Temptation.



Fincham Font : The Magi.



Font-Cover: Thaxted.

heads, and access to the font is gained by a door which opens outwards upon hinges; above this rises an elaborate tabernacled cover.

for adverse comments — but a generally appreciative and unqualified commendation is after all perhaps more effective than one of a prolonged character. No one, for the future, can feel in any way equipped to treat of the fonts of our ancient churches, in either single examples or in groups, unless he has Mr. Bond's new volume by his side.

As specimens of this work, which naturally depends so largely on its illustrations, we are enabled through the courtesy of the publishers to reproduce three of the photographic plates. The square Norman font of Fincham is one of the most remarkable examples in East Anglia, and presents a variety of rude figure sculpture; it has three arcades on each of the sides, representing respectively (1) The Temptation of Adam and Eve; (2) The Nativity; (3) The Magi; (4) The Baptism of Christ. The Nativity, as Mr. Bond remarks, is here reduced to its simplest elements, all that is represented being a manger with the Babe, the heads only of an ox and ass above, and a big star. The fine Essex church of Thaxted is remarkable for its interesting and exceptional font-cover of fifteenth century date. The font itself is encased in

panelled oak with traceried

"THE DOMESTIC ARCHITECTURE OF ENGLAND DURING THE TUDOR PERIOD," by THOMAS GARNER and ARTHUR STRATTON (B. T. Batsford. Part II., price £2 2s.). The first part of this magnificent work, which was issued last year, received the unanimous approval of every architectural and literary journal of importance. *The Builder* considered it to be "one of the best and finest illustrative works on architecture of late years, and a credit both to authors and publishers." These words were re-echoed in slightly altered phraseology in such papers as *The Journal of the Royal Institute of British Architects*, *Architectural Association Journal*, *Country Life*, *The Architectural Review*, *The Building News*, *The Architect*, *The Athenaeum*, *The Morning Post*, *The Daily Telegraph*, and a variety of American papers. The private appreciation of no small number of subscribers has also reached our ears, and it is hardly possible to imagine that a single subscriber could be found who was not in every way abundantly satisfied with his purchase. The first part was noticed at some little length in *THE RELIQUARY*, and we must leave for more detailed appreciation the notice of the third and concluding part, which will be issued during 1909. The second part, we can only here state, both in plates and letterpress is fully equal in interest and beauty to that of the opening portion. Among the more important plates of this section are those of the Tudor houses of Compton Wynnyates and Pooley Hall, Warwickshire; Ford's Hospital, Coventry; Brencley Parsonage and Boughton Malherbe, Kent; the Suffolk Halls of Kentwell and Hengrave; the Guildhall of Lavenham; Cowdray, Sussex; the Dorset houses of Parnham and Chantmarle; Gainsborough Hall, Lincolnshire; Layer Marney Towers, Essex; and Sutton Place, Surrey. There are also above twenty other plates of houses and halls of almost equal interest up and down the country, as well as eighteen plates of the detail series.

"MEMORIALS OF OLD SUFFOLK," edited by VINCENT B. REDSTONE (Bemrose and Sons, pp. xiv, 288; illus. 28; price 15s.). The fame and repute of this Memorial Series is now well established, and Mr. Redstone may be congratulated on having produced a Suffolk volume which is second, in general interest and in the beauty of its illustrations, to none of its predecessors. The editor is himself responsible for a considerable part of this book, and thereby gives additional proof of being one of the most conscientious workers, and generally well informed, writers among Suffolk antiquaries. His papers on "Roman Villas and Saxon Burghs," and on "Traces of Saxons and Norsemen," are praiseworthy, but his essay on "Norman Rule and Norman Castles" is particularly informing and, in some aspects, original. Another good paper of quite a different stamp from the pen of the editor comes towards the end of the volume, wherein he gives a highly interesting account of the Chaucers of Suffolk, which is the result of personal research at the Public Record Office in Chancery Lane and among the records of the Borough of Ipswich. There is scarcely a man, woman, or child in England, possessed of anything beyond mere elementary education, to whom the name of Chaucer is not familiar; but we doubt whether one in many thousands has the least idea of the origin of this surname, or has any conception that at one time it was in fairly common use as denoting a particular trade. The *chaucer* trade flourished at the end of the thirteenth century and throughout the fourteenth century. It is a word of French origin, and was commonly used amongst us when French fashions were prevalent at the English Court. The Saxon *hosen* gave place at that period, to a great extent, to the French *chausses*. These garments were made of cloth, linen, or silk, and in no way connected with leather coverings for the feet. The makers of chausses were chauciers, or chaucers, and corresponded to the English form of hosiers. Two of the most interesting of the old castles of Suffolk—Framlingham and Orford—are worthily described and illustrated by Mr. B. J. Balding

and Mr. F. S. Stevenson. The most original paper of the volume is by the Rev. Dr. Cox, on "The Abbey of St. Edmunds and its Customary." Most of the information here given appears for the first time in print from one of the numerous manuscripts pertaining to this ancient foundation. It is a register in the Harleian collection of the British Museum (No. 3,977) termed the *Liber Consuetudinarius*, which was compiled about the year 1300. The particulars gleaned from this, and two other little-known ancient registers, are full of interest, and supply a great number of details as to the inner life of the monastery—its services, penances, and order in quire, refectory, and dormitory, etc. Three qualities of bread were baked, whilst the monastic beer of St. Edmunds was divided into no fewer than seven different qualities. "Among the many details as to the diet of the monks on special occasions, it is somewhat surprising to learn that a goose's egg was considered a choice delicacy reserved for the queen of Church festivals. On Easter Day each monk in convent received one goose's egg in addition to five hens' eggs, whilst those who were in the infirmary were supplied with a duck's egg and nine hens' eggs." Other good articles deal with "Some East Suffolk Homesteads," "The Story of the Suffolk Schools," "The Suffolk Bank of the Winding Stour," "The Suffolk Shore," and "The Superstition and Witchcraft of the County."

"THE OLD ROYAL PLATE IN THE TOWER OF LONDON," by E. ALFRED JONES (Oxford: Fox, James & Co., 4to, pp. xxxvi, 80; plates 22, text illustrations 6; price 30s.). Mr. Alfred Jones has a sound and well-established reputation as the reliable historian of old plate. The present volume is splendidly illustrated, and of much historical value. Of the ancient treasure of the sovereigns of England of absolutely priceless interest, including, as it did, a genuine gold assenen of King Alfred and a host of pieces of ancient merit, the celebrated anointing spoon for coronation use is the sole survival now preserved at the Tower, though the gold ampulla, restored for the coronation of Charles II., may possibly in parts date back to the fourteenth century. There have been divers opinions as to the often restored coronation spoon. Mr. Jones is probably right in coming to the conclusion that it cannot be of later date than the early part of the thirteenth or towards the end of the twelfth century. The magnificent regalia, which used to pertain to the wearer of England's crown, fell victims to the troubles of the seventeenth century. Charles I. was the first to begin the destruction, for in 1643 he converted into money the crown and sceptre then in use, as well as much other priceless treasure of gold and silver plate. This destructive work was completed by the House of Commons on August 9th, 1649, when the following order was issued: "That the regalia be delivered to the trustees for the sale of the goods of the late King, who will cause the same to be totally broken, and that they melt down all the gold and silver, and sell the jewels to the best advantage of the Commonwealth." The Lords made a vigorous but vain protest against this action, urging that the workmanship of the ancient regalia far outweighed the intrinsic value of the metal and the jewels. Next in order of date to the gold and jewelled anointing spoon in the Tower Jewel House, comes the fine silver-gilt standing salt of 1572-3, known as "Queen Elizabeth's salt"; it is the finest surviving example of such pieces, with richly decorated bodies of cylindrical shape, and bears a variety of symbolical figures, though it is not easy to recognise what virtue Cleopatra is supposed to typify! There are twelve other silver-gilt salts, all of 1660 date. A large, massive, silver-gilt font, weighing 913 ounces, was made for Charles II. at the Restoration, to take the place of a melted-down predecessor provided for his baptism by Charles I. In this font almost all members of the royal family were baptized up to Edward VII., who was christened in a specially made smaller silver-gilt font, which is kept at Windsor. This Restoration font is pagan instead of Christian in its emblematic work, being

chiefly decorated with bold embossments of amorini, birds, and flowers. Still more pagan are the two great water tankards that accompany the font, for they are embossed in absolutely coarse bacchanalian and lascivious scenes. Maces and silver trumpets compose the rest of this collection of State plate. Illustrated descriptions are also given of the altar plate in use in the Chapel of St. Peter ad Vincula within the White Tower. The oldest piece is a plain silver-gilt chalice stamped with the year mark of 1559-60.

"THE ART OF THE PLASTERER," by G. B. BANKART (B. T. Batsford, pp. 350, illus. 472; price 20s.). This lavishly illustrated and admirably printed volume fulfils, after a most effective fashion, a long-felt want. Mr. Bankart has therein supplied an account of the decorative development of the art of the plasterer in England from the sixteenth to the eighteenth century, together with chapters on the stucco of the classic period and of the Italian Renaissance, and a short account of modern plaster-work. Strange to say, this volume covers ground which has not hitherto been attempted in any other volume, great or small, and the treatment of the various branches of the subject is so thorough and so beautifully illustrated, that the work is sure to stand without a rival for a considerable period. To students and young modellers or plasterers' apprentices a work of this kind will prove absolutely indispensable. Domestic architects will do well to master carefully the principles here laid down, together with the descriptive accounts and pictures of excellent old work, and they will then probably be saved from numerous blunders—both in composition and design—in the exterior and interior of many a modern house or villa. There are, too, not a few general antiquaries or careful observers of old English domestic work who will be grateful for this account of historical plaster-work, which has hitherto not infrequently puzzled them when they have come in contact with more or less excellent and decorative examples of outer plaster-work, particularly in the villages or small towns of Essex or Suffolk. Hitherto they have not known more than that it was termed pargetting, or parge-work, and the date of the respective instances was to no small extent a matter of guess-work. From these pages, too, the Derbyshire man, or the visitor to that attractive county, will be able to understand the nature of the very different styles of ornamental figure plaster-work to be found in the Old and New Halls of Hardwick, and will also learn how to appreciate the varied ceilings, the drawing-room frieze, and the overmantel in the state bedroom of Haddon Hall. The examples of exquisite ceilings are almost innumerable and infinitely varied, whilst the illustrations of them are, for the most part, perfect of their kind. Turning over but a few consecutive pages, we find illustrations and accounts of ceilings at St. Nicholas Priory, Exeter; of Sizergh, Westmoreland; of the first and second floor rooms over the gateway of Haddon Hall; of heraldic details from the ceilings of Plas Mawr, Conway; of Wilderhope House, Shrewsbury; of Eastgate House, Rochester; of Red Lodge, Bristol; and of Mapledurham House, Oxfordshire—in short, it would be difficult to find any notable example which is omitted. The like is the case with outer parge-work, of which Essex retains so many examples, even in its more obscure villages. The present writer knows this county well, and has failed to find any notable omission. Descriptions and pictures, for instance, occur of Essex parge-work at Audley End, Bocking, Colchester, Earls Colne, Fingringhoe, Great Chesterford, Great Tey, Ingatestone, Newport, Prittlewell, Saffron Walden, Wethersfield, and Wivenhoe.

"ANCIENT EARTHWORKS," by J. CHARLES WALL (Talbot, 13, Paternoster Row, pp. viii, 143; illus. 69; price 2s. 6d. net). This attractive and excellently illustrated little book is the first of a series of *Antiquary's Primers*, the object of which is to provide the initial ground upon which more extensive study may be founded.

Mr. Wall is well qualified to produce a trustworthy guide dealing with the little understood and much varied subject of English earthworks, for he has been entrusted by the Victoria County History Syndicate with the important task of writing various treatises on the earthworks of particular counties. This small book is simply, but attractively, written, and may with confidence be recommended to those who desire for the first time to gain knowledge on a difficult and complicated branch of archaeology; whilst, at the same time, it will be difficult for an expert on such topics as these to discover any material flaw or omission. Mr. Wall had the rare advantage of being a much appreciated disciple of the late Mr. I. Chalkley Gould, who was well known as *facile princeps* on all topics of this nature. "BIOGRAPHIES OF ENGLISH CATHOLICS IN THE EIGHTEENTH CENTURY," by Rev. JOHN KIRK, D.D.; edited by JOHN HUNGERFORD POLLEN, S.J., and EDWIN BURTON, D.D. (Burns & Oates). This is a most useful volume, and well worth the careful editing bestowed upon it. It is a part of the projected manuscript continuation of Dodd's *Church History*, compiled by Dr. Kirk, who died in 1881 at the ripe age of ninety-two.

"KING BJÖRN'S TUMULUS" and other ancient remains near Häga, examined 1902-3 by Oscar Almgren, edited by the Royal Academie for Historic Literature and Antiquities. Near the village of Häga, 3 kilometres south-west of Upsala, is found a tumulus, which, already 200 years ago, was noted and spoken of as the burial-place of a Swedish king—Björn at Hangi—mentioned in the Icelandic Saga of the ninth century. H.R.H. Prince Gustaf Adolf of Sweden, who is greatly interested in the native archaeological researches, sojourned in the autumn of 1902 at Upsala, and caused the tumulus then to be thoroughly examined. The upper part of the hill consisted of earth without any stone mixture, the lower part only of stones intermixed with numerous not yet quite decayed oak stems, and amongst these was found one oak stem hollowed out to the full length and size for containing a man's body, thus evidently intended to serve as a coffin. The other stems may have served as posts and pillars to protect the coffin, and to bear up the whole structure when the stones and the earth were filled in. The coffin was not placed right at the bottom of the grave, but some distance above it, on stone-heaps, probably leaving there a space for the cremation of the body, before the remains were placed in the coffin. The finds in the grave are very rich, and belong to the fourth period of the Northern Bronze time, and consist of such articles as are generally found in men's graves, viz., a bronze sword, the hilt of which is covered by a thin layer of gold, numerous gold-buttons and gold-rivets, and also pieces of spiral worked gold-thread; altogether the finds may be considered richer than any yet known from the same period, perhaps with the one exception of the well-known find from the younger Bronze time by Soddin. Higher up in the hill were found great heaps of animal bones, few of wild animals, mostly of domestic animals, such as sheep and oxen, indicating that great festivities had taken place not only during the actual obsequies, but probably during the whole time of the construction of the hill. It deserves to be specially mentioned that a coffin, to the full length and size for containing a man's body, should at this late time, the fourth period of the Bronze Age, be found for holding the cremated remains, and this, combined with the richness of the finds in the tomb, reminds us of the customs of the third period. Combined with the most elaborate construction of the hill, it appears a mighty and powerful man has here been entombed and honoured by a monument of great magnitude—a man who well deserved the name of King!

"BYE-GONES RELATING TO WALES AND THE BORDER COUNTIES" (Elliot Stock, 1907-8, vol. x., pp. 352; price 5s.). We desire to offer a brief word or two of

renewed welcome to that spirited and well-sustained quarterly serial known as "Bye-gones." The recent volume for 1907-8 is packed with a vast amount of information on the old records, parish registers, folk-lore, place-names, worthies, etc., of Wales and the adjacent districts. It is most thoroughly indexed, and well deserves the appreciation of both the matured and the elementary antiquary.

PROCEEDINGS OF SOCIETIES. *The Canterbury and York Society* proceeds steadily and satisfactorily with its invaluable work. Part xvi., issued for the last quarter of 1908, contains a transcript of the second part of the register of John de Halton, Bishop of Carlisle (1292-1324). In addition to the work now going forward on the dioceses of Canterbury, Lincoln, Hereford, and Rochester, Mr. R. C. Fowler, M.A., of the Public Record Office, has kindly undertaken the transcript of the earliest London register, that of Bishop Ralph Baldock (1306-1313). Vol. xxxvi. of the *Henry Bradshaw Society*, issued to subscribers in February, 1909, is of supreme importance to liturgiologists and to all Christian students. It consists of a series of twenty-four facsimile plates of the three Creeds from early manuscripts, with historical notes by the Rev. A. E. Burn, D.D., and palæographical notes by the late Dr. Ludwig Traube. *The Proceedings of the Society of Antiquaries of Scotland* has now reached its forty-sixth volume. This issue for 1907-8 is as well printed and illustrated as any of its predecessors, and is full of valuable papers. Among the more excellent essays in these 400 pages, particular mention may be made of "Stone Circles surveyed in Perthshire" and "A Prehistoric Kitchen Midden in North Berwick." The second part of vol. xx. of the *Journal of the Yorkshire Archaeological Society* opens with a portrait and memoir of Sir Thomas Brooke, Bart., F.S.A., who died in July, 1908, after having occupied, with infinite credit, the office of president of this admirable Yorkshire Society for the extraordinary time of nearly forty-two years. This number, amongst other valuable papers, contains one, fully illustrated, of exceptional merit, by Mr. Collingwood, F.S.A., on "Anglian and Anglo-Danish Sculpture at York," comprising 32 distinct pieces. The concluding part of the thirty-fifth volume of the *Magazine of the Wiltshire Archaeological and Natural History Society*, edited by the Rev. E. H. Goddard, affords a further substantial contribution to the archaeology of the county. The chief article in this issue is a thorough account of Stanley Abbey, by Mr. Harold Brakspear, F.S.A., with one of those grand ground-plans, tinted in colours according to dates, for which he has already won such well-deserved repute. The same Society has also issued the concluding part, with a thorough index, of abstracts of the *Wiltshire Inquisitions post mortem* from the reign of Henry III. The supplement to the twelfth volume, together with the last quarterly part of the *Journal of the Archaeological Institute of America*, have come to hand, and prove to be as excellent and comprehensive in the survey of classical archaeology as any of their predecessors. *The Somersetshire Archaeological and Natural History Society* merit special congratulation on the issue of the fifty-fourth volume of their *Journal*, recording their proceedings during the year 1908. This was the year of their 60th annual meeting, which they chose to style (borrowing somewhat irreverently from royalty) their Diamond Jubilee. The meetings and excursions of the Society were most successful under their new president, the Marquis of Bath. There were three papers read, all of first importance, namely: on "The Excavations at Wick Barrow, Stogursey," by Mr. H. St. George Gray; on "The Discoveries made during the excavations of 1908 at Glastonbury Abbey," by Mr. F. Bligh Bond; and by Mr. Arthur Bulleid on "The Discovery of Meare Lake Village," together with proposals for its systematic exploration. There is also another important paper on "The Screen Work in Churches of the Taunton District," by Mr. F. Bligh Bond. The illustrations to all these papers are excellent

of their kind, together with others illustrative of details of particular churches, etc., which were visited. The photographic plate of the fine old pulpit of Trull church is excellent of its kind, and forms a good frontispiece. Acknowledgment is made to the publishers of THE RELIQUARY for reproductions of the pictures illustrating Crowcombe Church House, described by Rev. W. H. P. Greswell in our issue of October, 1909.

LIBRARY TABLE. Among a multiplicity of pamphlets, space will only permit of our drawing attention to two. Mr. H. Byard Sheppard, Steward of the Manor of Taunton and Taunton Deane, has brought out an admirable and valuable treatise of some 60 pages on *Court Leets and the Court Leet of the Borough of Taunton*, which was read to the local Chamber of Commerce on January 29th, 1909. We understand that, though privately issued, copies can be obtained of the Somersetshire Archaeological Society at Taunton Castle. It cannot fail to be much appreciated by all who are interested in manor court procedure or in borough history.

The Annual Report for 1908 of the HULL MUSEUMS, drawn up by that indefatigable curator, Mr. Thomas Sheppard, F.S.A.Scot., bears witness to the remarkable energy which is now shown at Hull, and indeed throughout the East Riding, in various departments of archaeology, as well as in natural history. During the past year the museums have become enriched by a complete bronze sword, three Bronze Age cinerary vessels; several finely polished flint axe-heads, some ancient handmills, Roman ware and coins, a number of Anglo-Saxon vases, and a considerable variety of later domestic and civil appliances of much interest, including many examples of constables' staves and watchmen's rattles, and a fine Elizabethan oak chest.

We cannot do more this issue than acknowledge the appreciated receipt of the current issues of the *Antiquary*, *Treasury*, *Month*, *Expert*, *Berks. Buchs.* and *Oxon. Archaeological Journal*, the *East Anglian*, and other serial publications.

Items and Comments :

Antiquarian and Literary.

It is satisfactory to know that since our last issue the singularly fine and varied BRONZE COLLECTION made by Canon Greenwell has been secured for the British Museum through the intervention of an American millionaire. This collection of the Bronze Age is now arranged in a series of cases in the first hall of the Mediæval Department, at the head of the Great Staircase. It is well worthy of a distinguished position, but we very much regret that, in order to secure its prominent display, a large part of the Romano-British objects have been yet again displaced; where they are eventually to obtain suitable lodgment it seems difficult now to foretell. It is only a few years ago since the objects illustrative of the four centuries of Roman rule in this island—which are by no means as varied and good as their importance deserves—were dislodged to make room for the somewhat garish display of the comparatively modern jewellery and works of art (mainly foreign) of the Waddesdon bequest, which, most assuredly, ought to have gone to South Kensington. It seems a pity that the trustees of this great National Museum should be ready to accept bequests hampered with special conditions as to their display. It would also have been far better taste on the part of all concerned if the American millionaire's name had not been prominently displayed on each of the cases of the new Bronze exhibits. It is quite another matter, and only just, that due honour should be given to the veteran Canon Greenwell for the knowledge and ability that he displayed in making so important a collection, but if any advertisement of the millionaire's generosity was needed, it surely might have been done after a less prominent fashion.

One of the most interesting exhibitions before the Society of Antiquaries during this season was that made by Mr. Miller Christy on February 11th. He then showed an ancient brazen knocker which had been attached to the front door of a farmhouse at Lindsell, Essex, long known as BRAZEN HEAD FARM. The knocker consists of a circular heavy casting of bronze, 16 inches in diameter, with a lion's head admirably executed in very bold relief in the centre, surrounded by tapering rolls of hair radiating outwards nearly to the rim. In the mouth is a modern rough iron ring, which has, no doubt, been substituted for a larger original one of bronze. This fine casting, which has been noticed by all Essex historians from the time of Holman in 1710, is supposed by some to be of thirteenth century date, but is more probably twelfth century. We much regret to learn that this fine and ancient casting had been removed from the parish to which it has so long pertained; but, if it was to be removed or made merchandise of, it is well that it has fallen into the hands of the British Museum, where we understand it will be for the future exhibited. Readers of *THE RELIQUARY* will remember that Mr. Tavenor-Perry contributed a well-illustrated article on Ancient Bronze Knockers of this description, in April, 1906. This Essex example most nearly resembles that of the Cathedral of Mainz, but it is a finer piece of workmanship than any there portrayed.

In our last issue attention was drawn to the extraordinary proposal with regard to the parish CHURCH OF ILKESTON, Derbyshire, whereby the ancient unique stone rood-screen and various valuable features of the chancel would have been practically destroyed for the sake of enlargement. This proposition, involving a shocking piece of vandalism, had been heedlessly backed by various influential authorities both in Church and State, and it seemed to be on the eve of accomplishment. The Derbyshire Archaeological Society, however, entered a warm but respectful protest at the eleventh hour, and this put heart into an intelligent number of the parishioners who had always been opposed to the scheme. Eventually, the project was abandoned in favour of another, by which the minimum of interference with an old fabric is attained. This successful and salutary interference by the local archaeological society ought to encourage similar provincial associations to take like steps when damaging proposals of restoration or enlargement come to their ears.

It is far more pleasant to be able to support, rather than to resist, any church restoration proposal. A recent visit to the interesting CHURCH OF PURLEIGH, near Maldon, Essex, leads us to draw attention to the appeal made for the restoration of the fine tower of this church, at the modest estimate of six hundred pounds. This tower is an exceptionally good example of fourteenth century work; it is constructed of rubble faced with flint and freestone, in well-designed flush-work patterns. The tower is now in a dilapidated condition, and it is not safe to ring the bells. The project of restoration is a thoroughly sound one, and the greatest care will be taken to preserve, as far as possible, its picturesque and ancient appearance. The rector (the Rev. R. T. Love) made a special appeal a short time ago to Americans for help to sustain this tower, owing to its intimate connection with the great Washington, founder of their liberties. Laurence Washington, the immediate ancestor of George Washington, was rector of this church from 1632 to 1643, when he was ejected for his loyalty. The American ambassador, the late bishop of New York, and others, have contributed, but much yet remains to be done.

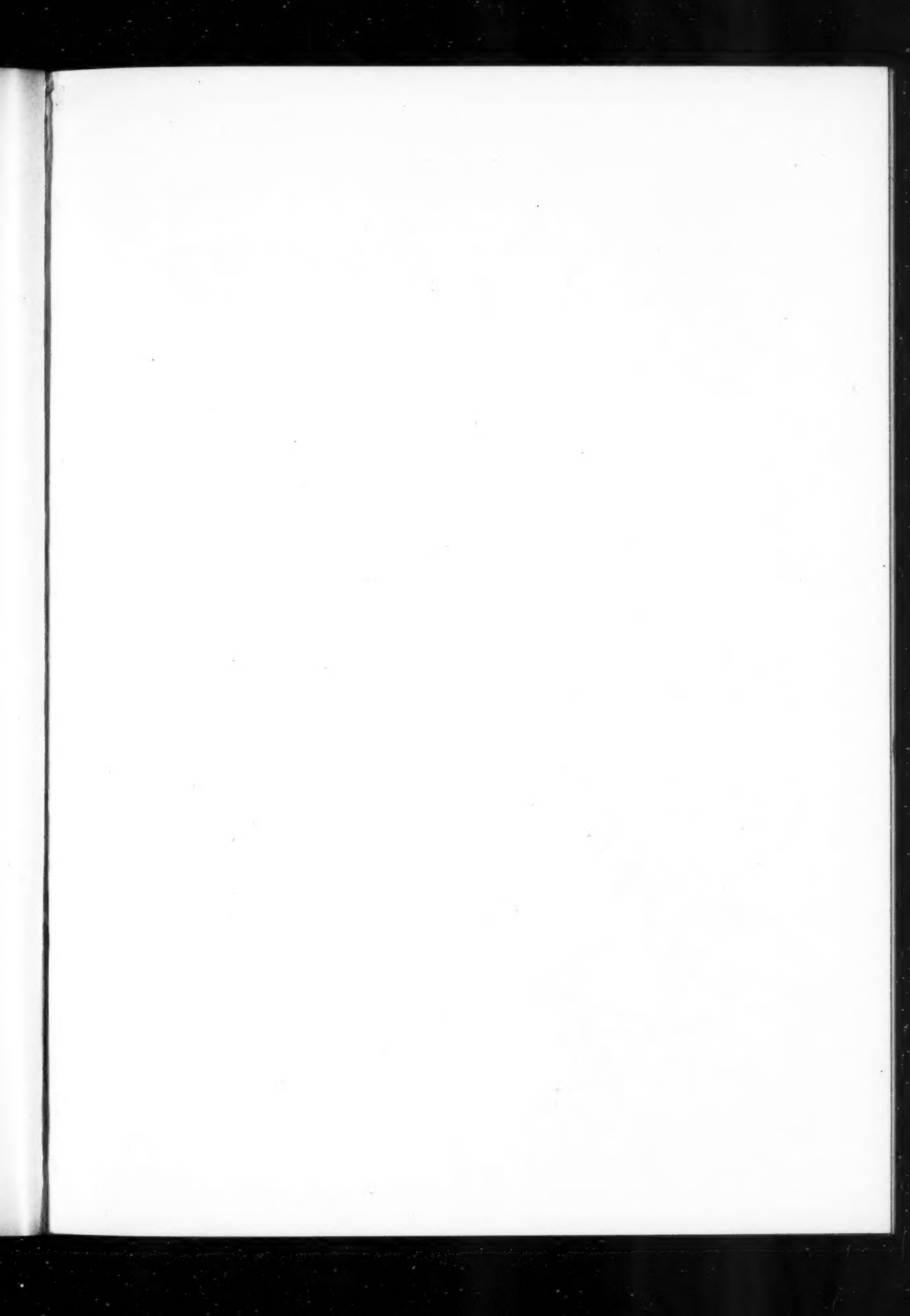
An appeal of a different character, which it is a pleasure to support, relates to old TAUNTON CASTLE. The origin of a fortress on this site dates back to about the year 710, a period earlier by nearly two centuries than any other fortress mentioned in the *Saxon Chronicle*. The earliest portions of the castle now standing were erected in the time of Henry I., but large additions have been made at later periods. The castle played a prominent part in the great Civil War, being taken and re-taken by both parties, and ultimately being held by Blake against a superior

Royalist force. It was subsequently of evil note later in the same century, for it was in the great hall of Taunton Castle that Jeffreys held his "Bloody Assize." In 1873, the Somersetshire Archæological and Natural History Society obtained possession of the Castle by purchase, and various repairs have been by them carried out from time to time for the storing and exhibition of their highly important and ever-growing collections. It may now be reckoned amongst the most successful and best arranged of our provincial museums. Alterations and repairs of an absolutely necessary character for the safe housing of the various exhibits are urgently needed. The Committee estimate their needs at the comparatively moderate sum of six hundred pounds. It is to be hoped that others may be induced to subscribe, besides those who are residents in the county, as an encouragement to the excellent and continuous work accomplished by this admirable Society.

The valuable collection of china, pictures, bronzes, and other objects of art, belonging to the late Mr. WILLIAM BEMROSE, F.S.A., was sold by auction at Derby, at a five days' sale, in the first week of March, when the large total sum of £14,650 was realised. The late Mr. Bemrose was the author of a finely illustrated and masterly work, issued in 1898, on *Bow, Chelsea, and Derby Porcelain*. His collection of Derby china was unrivalled, whilst he showed excellent taste and appreciation of good work in the specimens that he gathered together of Worcester, Chelsea, Longton Hall, and other porcelains. Seventy lots of Derby china, including specimens of the work of Boreman, Brewer, Withers, Pegg "the Quaker," Lucas, Steele, and John Haslem, fetched £877 16s. 6d. Six pairs of large plates, with flowers painted by Pegg, were sold for £281 8s. A single plate, an early example of Billingsley's work, sold for 18 guineas, and a group in Derby biscuit porcelain, representing Paleinan and Lavinia, was knocked down for 35 guineas; two pairs of statuettes in Chelsea porcelain sold for 57 and 55 guineas respectively, and a small collection of Bow china also sold well. The "Hutchinson" vase, presented to Sir John Hely-Hutchinson when he received the freedom of Derby in 1802, was sold for 30 guineas, and the handsome mug presented to Billingsley by his fellow-workmen when he started the Nantgarw factory in Wales in 1811 was knocked down for 50 guineas. Other specimens of Derby china included two of the celebrated Rodney jugs, one of which, with the spout formed of the admiral's face, with a cocked hat, realised 112 guineas, and the other, a smaller one, 60 guineas. Among the Worcester china was a plate of a service made in 1792 for the Duke of Clarence, painted by John Pennington, which sold for 24 guineas. A pair of Chelsea figures bearing open baskets, with boscages of apple blossom and anchor in gold, fetched 48 guineas. Fifty guineas was paid for a Longton Hall statuette of a shepherd carrying a sheep on his shoulder, and 45 guineas and 41 guineas respectively for a bowl and a plate also of Longton Hall porcelain. Worcester china again sold well, 77 guineas being paid for a couple of dishes with apple-green ground and painted flowers, and 52 guineas for a tall cylindrical mug, painted landscape and flowers, blue and gold border. It is evident that old Derby china well maintains its former great repute. When Dr. Johnson was visiting this factory in 1707, he seems to have been chiefly struck with the high prices, observing that "he could have vessels of silver of the same size as cheap as what were here made of porcelain."

We are glad to notice that a SET OF SIX ETCHINGS by that most capable etcher, Mr. George Bailey, of Derby, are now being reissued by Littlebury & Co., Worcester, at modest prices, varying, according to paper, from 52s. 6d. to 30s. the set, or from 10s. 6d. to 5s. 6d. per etching. This set illustrates the most important places of interest in Stratford-on-Avon, namely, Shakespeare's Birthplace, Ann Hathaway's Cottage, the Guild Chapel, Charlecote Hall, the Parish Church and River, and the Shakespeare Corner of the Chancel.

BEMROSE AND SONS LIMITED, DERBY AND LONDON.





Funeral Chalice and Paten : St. Stephen's, Sparsholt.